Portfolio of Compositions

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Vol I of 2

Critical Commentary

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Vol 1 of 2

Critical Commentary

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Critical Commentary

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Abstract

This Ph.D. portfolio of compositions demonstrates the development of a musical language and practice that draws on a number of strands that have been prominent in my study of – and practice in – electroacoustic composition. These strands are Denis Smalley's concept of spectro-morphology and Trevor Wishart's concept of "evolving timbre-streams" (1996, p. 27); Wishart's writings on breaking away from the tradition of "lattice-based" compositional practices (1996, p. 23); R. Murray Schafer's writings on the soundscape; field recording, and Bakhtin's writings on narrative and form.

The motivation behind the development of this portfolio is to draw together the sometimes disparate practices inherent in instrumental and acousmatic composition in a new musical language - different to that of the Spectralist composers - that incorporates the rhythmical and timbral flexibilities of electronic music with the communal, interactive practice of acoustic composition. In turn, concepts of form drawn from both instrumental and electroacoustic composition and the properties of acoustic performance are explored within an electronic medium.

These concepts are explored initially through electroacoustic composition and indeterminate notation that then leads to the development of a notational practice that, although bound to the lattice, creates the impression of multiple lines travelling at different tempi. The concept of "evolving timbre-streams" is developed in the acoustic works partly through the use of multiple temporal streams, but also by exploiting multiphonics, microtonal inflections and extended techniques. Later pieces in the portfolio fuse the acoustic with the electroacoustic by incorporating fixed-medium or live electronics into instrumental compositions.

The final two pieces in the portfolio reconcile acoustic and electroacoustic – or practices developed from the study of electroacoustic music – within the genres of opera and music theatre in a way compatible with the practice and performance of these art forms.

List of Works

1. ***Feltámadni éppolyan nehéz*** **for fixed-medium**

2. ***Vonósjáték*** **for string quartet**

3. ***Strike!*** **for fixed-medium**

4. **String Quartet**

5. ***Fénytörék*** **for chamber orchestra**

6. ***Extrapolations III*** **for solo piano**

7. ***Falling Out of Cars*** **for quarter-tone alto flute, guitar and live electronics**

8. ***Bempton Cliffs*** **for string quartet**

9. ***Flight Paths: A Chamber Opera***

10. ***The Night Bride*****: A Piece of Music Theatre for soprano, cimbalom and fixed-medium**

1. Introduction

“Acoustic space is where space and time merge as they are articulated by sound” (Bandt, 2001).

At the commencement of my Ph.D. candidature, I was working in two seemingly disparate areas as a composer, informed largely by my experience as a Popular/ Post-Vernacular musician involved in Rock, Jazz, Folk, Live Electronics and Free Improvisation. On the one hand, I was composing electronic music and Sound Art pieces that were far removed from what the academy would refer to as Electroacoustic Music, in that they were informed by the practice, aesthetics and technology prevalent in Popular Music and the fine arts, rather than the principles of Schafer, Stockhausen, Jonty Harrison, et al; on the other, I was composing instrumental music in the American and British Experimental tradition using indeterminate notation influenced by Cage, Cardew, Feldman and Brown that served the purpose of further exploring the boundaries between improvisation and composition that I was concerned with in my Jazz and Free Improvisation performance practice. As a composer of experimental music, my pieces tended to be cross-discipline works, often done in collaboration with dancers, actors, artists and photographers.

Prior to commencing my Ph.D., I spent four years living, working and studying in Hungary. I studied Hungarian language at both the Hungarian Language School and the Balassi Bálint Intézet and worked as the composer/sound artist in residence with a Hungarian/Serbian art collective called Vízművek. Before going to Hungary, my undergraduate and MMus studies had focussed on Hungarian composers, in particular Bartók, Kurtág and Ligeti, and I made a concrete decision that I wanted to

immerse myself in this culture and language in preparation for my Ph.D. Much of this preparatory work is apparent in my portfolio, and some strands relating to my immersion in Hungarian culture only finally come to fruition within this body of work.

The body of work contained within this portfolio represents a selection of the pieces I have composed during my Ph.D. candidature at the University of Salford that deal with the tension between certain practices developed through electroacoustic composition and “lattice-based” notational practices, as discussed by Trevor Wishart in *On Sonic Art* (1996). Some of the practices I have adopted from electroacoustic composition relate to Denis Smalley's writings on spectro-morphology, while other practices relate to temporal issues, particularly the practice, relatively straightforward in electronic works, of having the perception of multiple temporal streams within a single passage of music. Central to the research during my candidature has been the development of a notational practice that can accommodate this approach to multiple temporal streams.

The exploration of the practices of electroacoustic music in my portfolio is not restricted purely to the technique and compositional practice of the genre, but also relates to other areas of research explored through the lens of acousmatic music. One strand of research that is explored through my portfolio is that of narrative. This exploration is specifically related to my studies of electroacoustic music and can be read in more detail in my two papers “Composition as a ‘Machine to Think With’: Aspects of Narrative within Electro-acoustic Music” (2009) and “Materialising Time and Space within Acousmatic Music” (co-authored with Adam Stansbie) (2010). My research in this area has focussed on the extent music can serve to communicate

the fabula[1] without the aid of the written or spoken word, as well as ideas of space/time in music derived from theories proposed by Bakhtin in *The Dialogic Imagination* (1981). In addition to informing the use of sound within my pieces, this research has informed the approach to form in a number of the compositions in this portfolio.

Another area of research I have engaged with has been theories of soundscape and the recording/creation of soundscapes, in particular the theories of R. Murray Schafer. This research was to play an important role in some of the later pieces within my portfolio, in particular *Flight Paths*, *Bempton Cliffs* and *The Night Bride*.

It should also be mentioned that, during the period of my candidature, I have been working commercially as a composer and sound designer. My commercial work during this period has included theatre, TV trailers for games, short films, and, perhaps most importantly, radio. My immersion into the world of film and radio sound and music has had a significant affect on my approach to narrative and sound, which is evident in some of the work in this portfolio.

The final piece in my portfolio, *The Night Bride*, relates in some ways to my radio work and was conceived as a hybrid piece that could work as a staged piece of music theatre, but worked, in terms of storytelling, in a similar way to the use of Radiophonics in radio drama. In many ways this piece serves as an appropriate

[1] In narrative theory, the fabula refers to the story, which is a chronological series of events involving entities and bound by the laws of time. Sjuzet, or the narrative discourse, is the order in which the events appear in the narrative (Abbott, 2009).

summation of my journey through both the preparation for and the Ph.D. candidature itself.

This commentary will focus on the process of the composition of each piece within the portfolio and how these processes relate to the themes outlined in this introduction and the following literature review.

2. Literature Review

2.1. Spectro-Morphology vs. The Domination of the Lattice

Denis Smalley opened his article “Spectro-morphology and the Structuring Process” with the following statement concerning a division in twentieth century musical languages between the spectro-morphological approach (i.e. that approach taken by the electroacoustic/acousmatic composers) on one hand and the approach of composers continuing within the harmonic, metrically organised tradition of Western Europe on the other. In the latter group, Smalley also includes atonality and total serialism:

> The development of Western music in the twentieth century is dominated by an historic bifurcation in musical language: tonality with its metrically organized [sic] harmonic and melodic relationships has continued to be the vernacular language, absorbed unconsciously from birth, while the other fork, in its most recent guise, is represented by spectro-morphology. Spectro-morphology is an approach to sound materials and musical structures which concentrates on the spectrum of available pitches and their shaping in time. In embracing the total framework of pitch and time it implies that the vernacular language is confined to a small area of the musical universe. Developments such as atonality, total serialism, the expansion of percussion instruments and the advent of electroacoustic media, all contribute to the recognition of the inherent musicality of all sounds. But it is sound recording, electronic technology, and most recently the computer, which have opened up an exploration not previously possible. Spectro-morphology is a way of perceiving and conceiving these new values resulting from a chain of influences which has accelerated since the turn of the century. As such it is the heir to Western musical tradition which at the same time changes musical criteria and demands new perceptions (Smalley, 1986, p. 61).

This bifurcation is also discussed by Trevor Wishart in the chapter “Beyond the Pitch/Duration Paradigm” in his book *On Sonic Art*:

> Pitch and rhythm could only be captured in a very particular way, determined by the exigencies of analytic notation itself. Thus, whereas aural rhythm takes place against the silent backdrop of somatic rhythm, enabling the aural musician to indulge in the most intricate articulations of time, notated rhythm is limited by the problem of notational economy. We can divide time infinitely and in performance can judge directly the effectiveness of the most subtle placements of sounds. But analytic notation is a finitistic procedure. We must be able to count the divisions in order to write them down - but not necessarily in order to judge aurally what is effective. Hence, analytically notated music is bound within the limitations of summative rhythm.
>
> Similarly, discrete fixed pitches are idealisations of acoustic reality. In practice there are only sounds in their infinite variety of possible frequency, spectrum, timbre, dynamic-envelope, and change (dynamic morphology) and combinations of all these. Consider the irreducible infinitude of tones of voice. But the infinite is not simply notable. What notation demands is a finite set of pitch-levels which we can permute and combine. The refinement of instrument technology attempts to impose this discrete permutational rationality upon the very production of sounds, and our ears learn to approximate our acoustic experience to the discrete stops of our imposed logic (Wishart, 1996, p. 22-23).

What is implied by Smalley and stated overtly by Wishart, is that the Western tradition of notated music has transformed from being a system of memory aids, such as neumes, for music performed within an aural tradition, to a system in which music is created, and judged, according to the limitations of notation itself. This is what Wishart refers to as the *lattice* (1996, p. 23) and is quite overt in stating its limitations:

> The fundamental thesis of this system is that music is ultimately reducible to a small, finite number of elementary constituents with a finite number of ‘parameters’, out of which all sounds possibly required in musical praxis can be notated in combination. *It must be*

> *noted from the outset that this finitistic thesis is a requirement of notation rather than fundamental to conceivable musics*
> (Wishart, 1996, p. 22).

Both Smalley and Wishart posit alternatives to this lattice-based system, which, whilst making use of quite different terminology, are quite compatible both in theory and in practice. Wishart refers to “evolving timbre-streams” (1996, p. 27) and Smalley uses the term spectro-morphology to discuss his emphasis on the importance of making the evolution of the spectrum of sounds over time a major factor in composition. In general, these principles proposed by Wishart and Smalley have become central tenets in the practice of many electroacoustic composers - at least in the UK - but neither suggests that this approach is irrelevant for instrumental composers. In fact, Smalley suggests in “Spectro-morphology and Structuring Process” that these ideas may be applied to instrumental music, although he does appear to have reservations about the instruments themselves:

> Spectro-morphology finds its true home in electroacoustic music but it is not imprisoned there. Although musical instruments may also be moulded in a spectro-morphological manner, traditional wind and string instruments, harmonic in their spectral makeup, were conceived and developed for an [sic] harmonic music. Even if modern performing techniques seem to have enabled us to escape from harmonic confines, it is a temporary and illusory freedom subverted by the traditional nature of the instruments. The future of live performance must lie with new instruments (Smalley, 1986. p. 62).

In Wishart’s article, he refers to Penderecki’s *Polymorphia*, which he feels breaks free from the “domination of the lattice”, but lacks a “sufficiently articulate means of organising new material” (Wishart, 1996, p. 32). He then goes on to look upon

Xenakis' approach to "glissandi of glissandi" (p. 93) as a structuring process in *Pithoprakta* much more favourably:

> A music made up of such sound-objects would fail to draw our attention to the nodal structure of the pitch dimension because, without imposing some very special means of organisation upon the music, nothing in the musical structure would lead us to focus our attention upon a point of reference which would enable us to define nodes in the same pitch dimension and hence relate sound-events to these (Wishart, 1996, p. 93).

The tension between this approach of "evolving timbre-streams" (Wishart, 1996, p.27), or spectro-morphology, and notated, or lattice-based, composition is present throughout the work in this Ph.D. portfolio. Of course, it is evident to anyone with a knowledge of the sound production of musical instruments that, to some degree, all instrumental sounds are evolving timbre-streams. Every sound produced by an acoustic musical instrument will have an attack - sustain - release envelope, which is exploited in traditional composition and orchestration. Also, during the sustain period of the note, there will be fluctuations of timbre that may be attributed to irregularities of the performer's breath, finger position (e.g. string vibrato), changes in environmental conditions, and so on. However, in the Western concert music tradition these irregularities either minimised or standardised (for example, the pitch and speed of a soprano's vibrato, which has become standardised to a great extent, allowing for variations in various schools, through centuries of performance practice). Wishart attributes this standardisation to the pitch/duration paradigm of the lattice and argues that, although the system develops from a need to record music, its limitation of pitch and duration and virtual exclusion of other musical parameters leads interpreters to exclude these factors in performance. As a result, the

performer's role becomes to maintain as stable a pitch as possible for the duration given, and all other factors are minimised or standardised (i.e. vibrato) to a culturally coded performance practice (Wishart, 1996).

In my practice-based research, it has been important to develop the idea of evolving timbre-streams through notational practice, as I will demonstrate in this commentary. For example, one of the first instrumental pieces of my Ph.D. candidature, *Vonósnégyes*, was composed as a means to explore instrumental timbres in the string quartet evolving over time. In this piece I made use of indeterminate note lengths, but indicated time durations over which the timbres would evolve. The evolving timbres of each instrument progressed at a different rate. Another indeterminate factor included in this piece was the fact that performers had to estimate durations without reference to the other players, leading to temporally independent rates of change in the four timbres playing simultaneously.

2.2 Landscape/Soundscape

The theories and writings on the soundscape of R. Murray Schafer have been very important in the development of my professional practice, in the way in which I listen and respond to the soundscape in which I am immersed, my field recording practice, my response to constructing soundscapes, and composition in general.

In his book *The Soundscape: Our Sonic Environment and the Tuning of the World*, R. Murray Schafer suggests a number of related concepts which were significant in the recordings I made at Bempton Cliffs and the subsequent development of my opera. These concepts were also important in the development of my second string

quartet *Bempton Cliffs* and my music theatre piece *The Night Bride*. The first of these concepts was keynote, which Schafer defines thus:

> In music, KEYNOTE identifies the key or tonality of a particular composition. It provides the fundamental tone around which the composition may modulate but from which other tonalities take on a special relationship. In soundscape studies, KEYNOTE sounds are those which are heard by a particular society continually or frequently enough to form a background against which other sounds are perceived. Examples might be the sound of the sea for a maritime community or the sound of the internal combustion engine in the modern city. Often KEYNOTE sounds are not consciously perceived, but they act as conditioning agents in the perception of other sound signals. They have accordingly been likened to the ground in the figure-ground grouping of visual perception (1994, p. 272).

Schafer (1994) defines the concept of a soundmark as a term “derived from *landmark* to refer to a community sound which is unique or possesses qualities which make it specially regarded or noticed by the people in that community” (p. 274).

He defines a sound signal as “Any sound to which the attention is particularly directed. In soundscape studies sound signals are contrasted by KEYNOTE SOUNDS, in much the same way as figure and ground are contrasted in visual perception” (p. 275).

A fourth concept proposed by Schafer is that of the sacred noise, which he defines in the following way:

> Any Prodigious sound (noise) which is exempt from social prescription. Originally Sacred Noise referred to natural phenomena such as thunder, volcanic eruptions, storms, etc., as these were believed to represent divine combats or divine displeasures with man. By analogy the expression may be extended to social noises which, at least during certain periods, have escaped the attention of noise abatement legislators, e.g., church bells, industrial noise, amplified pop music, etc. (1994, p. 273).

2.3 Narrative and Musical Form

Since writing my undergraduate thesis on Bartók's *A kékszakállú herceg vára* (*Bluebeard's Castle*) and my masters thesis on *A fából faragott királyfi* (*The Wooden Prince*), approaches to bridge/arch form and reactions against it have been an important theme in my work. One of the papers written during my candidature was concerned with a proposed double arch form structure to Kurtág's *Officium breve In memorium Ændreae Szervanszky* opus 28 and its narrative implications. My research and publications (see bibliography) into narrative in electroacoustic music allowed me to develop new theories relating to form and narrative inspired by Bakhtin's theories of narrative in the novel.

When we start to think of arch form as narrative within other media, shortfalls begin to become apparent. Bakhtin, in *Forms of Time and the Chronotope of the Novel,* developed his theory of the chronotope, taking inspiration from Einstein's Theory of Relativity, in order to discuss space and time in literature and how they function structurally. Bakhtin described the chronotope as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed" (1981, p. 84).

As I wrote in my paper, “Composition as a ‘Machine to Think With’: Aspects of Narrative Within Electroacoustic Music”:

> In *Forms of Time and the Chronotope of the Novel,* Bakhtin begins with an analysis of the chronotope active in ancient Greek romances, which he refers to as “adventure-time”. Generally in these novels, a young man and woman are to be married, but before the marriage can take place, a chain of events are triggered that involve the couple becoming separated and having many adventures across the world until they are reunited at the end and are married. In this chronotope, we meet the two protagonists at the beginning of the novel fully formed and when they are reunited at the end they are unchanged. They remain beautiful, young, chaste and in love. Their adventures have happened *to* them, but have had no affect *on* them. It is as if the adventures never happened. If we were to remove the adventures from these novels, the narrative would remain the same; boy meets girl, they marry and live happily ever after (Kilpatrick, 2009).

These novels are analogous to many applications of arch form in musical compositions in that, although we go on a musical journey, we find ourselves returned from whence we came. Bartók’s use of bridge form in *A fából faragott királyfi* and *A kékszakállú herceg vára* sticks very closely to this model, which in these particular examples re-enforces the philosophical statement being made in Béla Balázs’ original libretti: These tales are eternal and cyclical. The cycle of the day, or night, reflected in the arch form is representative of the eternal nature of the dramas (Frigyesi, 1998) (Kilpatrick, 2007):

> In contrast to these “adventure-time” novels are the “adventure novels of everyday life” where the personalities of the protagonists are forged by their hardships and adventures. These novels are essentially stories of *transformation*. Therefore, when we get the sudden and very real transformation of a character in literature, such as Lucius being turned into an ass in Apuleius’ *The Golden*

> *Ass*, we actually get space-time collapsing in on itself. The narrative of transformation becomes reduced to transformation itself. Narrative is reduced to metaphor (Kilpatrick, 2009).

This may been seen as analogous to more developmental music forms, such as sonata form, but may also find similarities in arch-like forms that allow for some development, such as my opera *Flight Paths*.

Music, particularly developmental music, tends to progress in a noticeably linear way. However, if we look at cinema, by contrast, we rarely see the fabula presented in a chronological manner, except for a small number of films shot in "real time". One such exception might be Mike Figgis' *Timecode* (2000), which was shot in real time on four separate cameras simultaneously, each following a different strand of the narrative. It is interesting to note here that Figgis used music as a model for the development of his four camera "contrapuntal" texture in this film (Williams, 2000).

A common device used to break up linear storytelling in film is the use of prolepsis, (flash-forward) and analepsis (flashback). In film, the viewer can find themselves plunged into a dramatic car chase, or emotional scene, as soon as the opening credits have finished. Minutes later, the viewer may find themselves in some time period leading up to the events, or be transported to some time after them to learn of their consequences. Orson Welles' *Citizen Kane* (1941) begins with the death of the titular character and the rest of the film unfolds as flashbacks as the narrative threads of Charles Foster Kane are unpicked. Likewise, Quentin Tarantino's *Reservoir Dogs* (1992) leaps from the opening diner conversation, via the title sequence, to the bloody aftermath of the failed bank heist, and the viewer is asked to

piece together the overarching fabula from flashbacks and anecdotes. The viewer is drawn into the filmmaker's world and is not forced to sit through events in a chronological, linear manner.

Much of the work in this portfolio deals with the issues of narrative and form relating to the issues arising from this research, either in a response to the form of certain models, or else through the rejection of linear narrative and the exploration of material through prolepsis and analepsis.

3. Methodology

3.1 Notation

Some of my notational practices appear similar to the work of Michael Finnissy and Brian Ferneyhough, although my approach to the musical materials themselves and my compositional approach are quite different. Ferneyhough has suggested in his interviews and writings that his notational approach is designed to create hierarchies of information within which the performer works:

> My method of notation attempts, at best, to suggest to the player relevant methods and priorities wherewith the material can be usefully approached - the establishment of hierarchies; at worst, I imagine that he will constantly be reminded that new works often do not permit much to be taken for granted. Suggesting contexts of this sort via notation allows the player a different but no less important 'free space' within which to move. With a complex score, where does one begin? (Ferneyhough, 1998, p. 374-5).

Finnissy has suggested (M. Finnissy, personal communication, 2009) that some of the complexities of his notation are a means of destabilising the performer. He often talks of the "Jazz-like" nature of his music, and it might be inferred that this destabilisation adds to the improvisatory impression of the music. However, he does discuss a similar approach to tempi as I have when he writes:

> …Trying to capture phenomena moving at different rates, to impose a rhythmic grid somehow on different kinds of metric pattern… Things don't move in regular 4/4 or 3/4: they move at all manner of rates - speeding up, slowing down, independently. I wanted to capture that excitement, that dynamic, kinetic quality (Cited in Redgate, 1997, p. 137).

Finnissy's solutions to what I am referring to as "multiple temporal streams" is sometimes achieved by having only individual instrumental parts and no definitive full score in which these parts are synchronised. For example, *Multiple Forms of Constraint* for string quartet (2008) has the second violin, viola and 'cello "synchronised" within a three-part "score" and the first violin written only as a part. This separation of one performer from the rest of the ensemble in the score - and physically in performance - allows for a genuinely different temporal stream to take place against that of the "synchronised" performers.

In my compositions, I wish to create the *impression* of multiple temporal streams taking place within a single *synchronised* score. My rationale for this approach, rather than by a more indeterminate method, is due to a desire to control how and when the different streams interact or synchronise with one another.

The exactitude and relative complexity of my notation is, therefore, in no way an attempt to "de-stabilise" the performer (M. Finnissy, personal communication, 2009) or to create a hierarchy of data from which the performer must choose to prioritise and, thereby, introduce an element of indeterminacy, but to provide enough notational data to allow the performer to approximate most closely my musical vision.

The development of a notational language/practice is not merely a series of arbitrary decisions made by the composer, but a negotiated language between the composer, his peers and performers. During my candidature, I was fortunate enough to be able to study privately with Michael Finnissy, which proved to be an important stage in the development of both my notational language and the work contained within my

portfolio in general. Many of the notational decisions made in my pieces were informed by discussions with Finnissy regarding issues of information and communication. Later in the commentary, I will demonstrate how these ideas inform the composition of *Falling Out of Cars*.

As well as developing a close relationship with Finnissy, during my candidature I cultivated a relationship with American string quartet Voxare that was to become very important in my compositional/notational development. Voxare premiered my works String Quartet, *Bempton Cliffs* and *Residue*, an earlier piece for string quartet and tape performed at the 2010 ICMC in New York; they also formed the core musicians of the opera *Flight Paths*. The opportunity to work closely with these musicians and being willing to accept their feedback and suggestions has enabled me to refine my notation with performers very much in mind.

This negotiation of notation between composer, composer's mentor, and ensemble has been very evident throughout these relationships, as there are variations of practice between countries. One example of this is the contrast between Finnissy's advice and the feedback I received from Voxare *in situ*. The composer advised the use of ratios in tuplet notation and the measured use of cautionary accidentals. However, the members of the ensemble were *not* fond of ratios and would have preferred *more* cautionary accidentals.

As a direct result of the feedback from Voxare, I avoided the use of ratios in *Bempton Cliffs*, which I composed specifically for that ensemble. However, there were some sections in *Flight Paths* - which was also composed with Voxare in mind -

where I felt it was still important to use ratios in order to avoid possible ambiguities, such as in the passage illustrated in Figure 1 below. The two different types of septuplet in this passage, in particular, could cause confusion without the ratios to differentiate them.

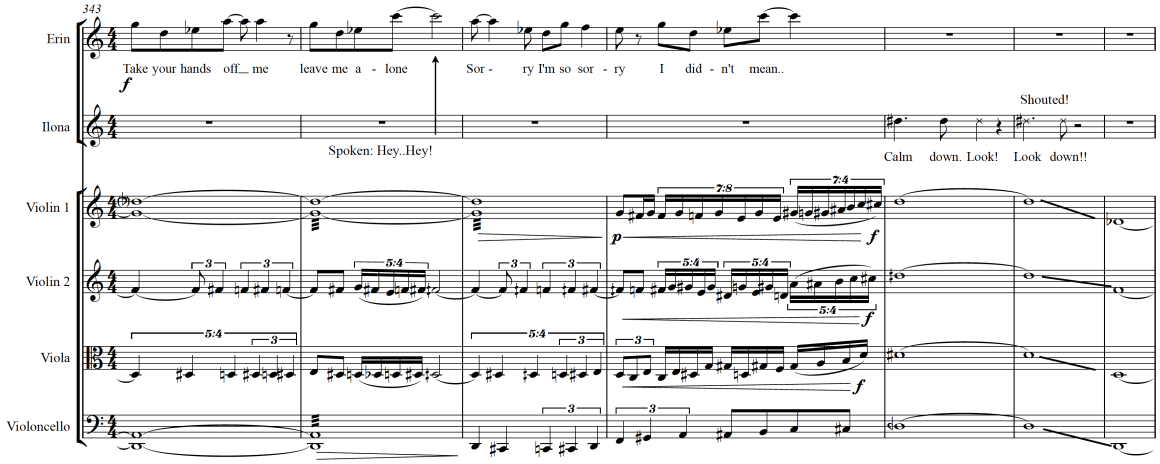

Figure 1. Tuplets with ratios in bars 343 to 439 of *Flight Paths*

I was very lucky that, throughout my Ph.D. candidature, I had performances of all of the works contained within my portfolio - except for *Falling Out of Cars*, which will be discussed in a later chapter; some pieces, such as String Quartet, *Bempton Cliffs* and *Fénytörék*, have been performed multiple times. This has afforded me the opportunity to refine my notational practices based on the feedback from performers and conductors, as well as on the feedback from composers, such as Prof. Alan E. Williams, Prof. Michael Finnissy, Prof. Steve Davismoon, Dr. Nikos Stavropoulos and Dr. Adam Stansbie.

3.2 Electroacoustic Compositional Practices

Prior to the commencement of my Ph.D., as well as during the very early phase of my candidature, I approached electronic, fixed-medium composition in a rather idiosyncratic way. This was partially due to being self-taught in this area of

composition and partly due to drawing from a wide range of electronic music outside the more academic field of electroacoustic composition, including IDM, Drum and Bass, Dubstep and Industrial music.

While the first electronic piece in my portfolio, *Feltámadni éppolyan nehéz*, was effective in exploring a number of issues and techniques related to my instrumental composition, it was also a piece that sat uncomfortably with the genre of electroacoustic music. In order to explore aspects of electroacoustic music and incorporate them into my acoustic compositions it was important, not only to research the genre more fully, but to explore the principles and practices more fully in some more "traditional" electroacoustic compositions. I did this by composing three pieces that explored different important aspects of electroacoustic music.

The first of these "true" electroacoustic works was *Tokyo Yakimono*[2], which explored the development of quiet sounds and the contrast between the ringing sounds made by clinking together the glazed sides of ceramic artworks and the grainier, grittier sounds produced by rubbing their unglazed undersides. *Oceana*[3] was composed as a study in morphing between contrasting sounds and draws heavily on Trevor Wishart's theories that morphing can create metaphorical and narrative meaning within a composition (Wishart, 1996). *Strike!* is the third of these electronic pieces and deals with a limited, contrasting number of source sounds, exploring techniques of creating textures and soundscapes far removed from the original source sounds.

[2] See Appendix 7.
[3] See Appendix 7.

This piece is included in the portfolio and will be discussed in more depth in its own section later in the commentary.

3.3 Field Recording

> Focusing on auditory phenomena through the processes of listening and hearing requires us to inhabit time, to be in the temporal continuum of place. By participating in the auditory moment, the continuously changing present can be more fully known through experience. The present becomes the past in a moment and activates memory thereby penetrating many layers of consciousness. What are we hearing, what did we hear? To stop still, to take time to listen is an uncommon practice in modern civilised white society. Listening requires a sharing of temporal space; it is a communal experience very much defined by the sense of place. Every site is an acoustic space, a place to listen. Acoustic space is where time and space merge as they are articulated by sound (Badt, 2001).

The importance of field recording in this portfolio has developed directly from my electroacoustic practice and has radically altered the way I listen to sound and the soundscape. Along with the actual composition of electroacoustic music, I credit the practice of field recording with being a major contributing factor to the development of my musical language throughout my Ph.D. candidature.

The auditioning process involved in field recording requires the listener to participate in the “auditory moment” and requires a deep and conscious engagement with the sound, or indeed soundscape, which is being recorded. The auditioner is not only listening to the sonic spectra of sounds, but is also analysing their sonic possibilities within the studio. S/He is not only listening to the soundscape of the metropolis, but studying that soundscape for keynotes, soundmarks and sound signals.

The focussing of attention to sound through field recording develops an ability to engage with the soundscape and, in auditory terms, to zoom in and out between the macro and micro sound worlds. This ability might be likened to Pauline Oliveros' concept of Deep Listening, which she defines thus:

> Deep Listening for me is learning to expand the perception of sounds to include the whole space/time continuum of sound - encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of sounds as a focus within the space/time continuum and to perceive the detail or trajectory of the sound or sequence of sounds. Such focus should always return to, or be within the whole of the space/time continuum (context).
>
> Such expansion means that one is connected to the whole of the environment and beyond (Oliveros, 2005, p. xxiii).

The importance of this methodology will be seen as particularly relevant in the later discussions of the pieces *Bempton Cliffs*, *Flight Paths* and *The Night Brid*e.

In preparation for both *Bempton Cliffs* and *Flight Paths* (the events of the opera taking place on and around the actual Bempton Cliffs), I visited the cliffs on numerous occasions. My first visit was spent in the company of Steve Race from the RSPB (Royal Society for the Protection of Birds) who taught me about the location and the birds, their calls and their habits. The following visits were field recording trips, which had to be done very early in the morning before the huge numbers of tourists and ornithologists arrived on the cliff. This engagement with the birds, their behaviour and their habitat through field recording was crucial to the development of both of these pieces.

The story of *The Night Bride* takes place in the Székelyföld (Székely/Szekler Land) in Transylvania, an area I know quite well from visits during my time living in Hungary. For the tape sections of *The Night Bride*, although it would have been possible to construct these from sounds recorded in the UK, it was very important for me to use sounds collected in the area of Transylvania in which the story is set.

In addition to the personal relationship I have with the region and the journey to get there (I took this journey a number of times whilst living in Hungary, and the last time I took this route I was accompanied by Anikó Tóth), there were a number of practical and artistic reasons, too. The minimal mechanisation and road and air traffic in the region meant that it was much easier to capture the soundscape of the area, which would have been fairly close to the soundscape of the area at the time *The Night Bride* was set. Also, I wanted to ensure that the soundscapes used within *The Night Bride* were as accurate as possible and did not contain any sounds alien to the landscape in question, such as non-indigenous bird song.

Many factors in the recording of the source sounds and the development of the tape interludes relate to the concepts from R. Murray Schafer's *The Soundscape: Our Sonic Environment and the Tuning of the World* discussed in the chapter on *Flight Paths*. In particular these were the concepts of keynote, soundmark, sound signal and sacred noise.

4. Portfolio

4.1. Feltámadni éppolyan nehéz[4]

4.1.1. Origin of the Work and its Position in the Portfolio

The title of this piece comes from a line in the poem *Lázár* (Lazarus) by the Hungarian poet Ágnes Nemes Nagy and roughly translates as “Resurrection is always this difficult”, although, in the context of the poem, it may be suggesting that resurrection is, in fact, not very difficult at all.

Feltámadni éppolyan nehéz represents a transitional piece that bridges my practice in electroacoustic composition - as it deals with digital processes which re-enforce the partials of the human singing voice and makes them central to the composition itself - with my, as it was then, developing practice in acoustic composition. The piece is a fixed-medium work intended for playback over loudspeakers and harnesses aspects of sound that would be impossible to reproduce with singers in a live performance. However, its surface sounds and textures are clearly those of human voices, and its reference to the choral tradition initiated by Ligeti in his *Requiem* and *Lux Aeterna* is apparent.

4.1.2. The Composition Process

From the outset, I had a very clear image of what the soundworld of this piece would be. I wanted to use the digital medium to create a work that would be unrealisable in a conventional acoustic concert situation. However, I did not want actually to digitally process the recorded sounds, as I did later in *Strike!*, but to leave the individual sounds untreated and explore the re-enforcement of the partials of each particular

voice type by layering them in an audio sequencer. Every sound in this piece, including glissandi, was recorded at the required pitch and tempo; no sounds were time stretched, pitch shifted, or processed in any other way. The only digital process applied to this piece was the reverb, which was not applied to the individual sound files, but to the entire output of the piece.

The micropolyphonic textures pioneered in Ligeti's *Requiem* and *Lux Aeterna* were a clear reference point in this work, as were Lutosławski's twelve-note chord structures (Bodman, London, 1999), which had a strong influence over the early conceptual stage of composition. The work has no actual written score, so it stands solely as a recording. However, in the early phase of composition, I drew diagrams illustrating the proposed pitch ranges and textural densities of the piece. Some harmonies were written into these diagrams, as were beginning and end points of pitch trajectories, including the points at which there are long glissandi between chords.

In terms of raw material for the construction of the piece, I wanted to use only three individuals who would provide all the pitch material and vocal sounds for the entire piece. For the source recordings I used the voices of a soprano (Anikó Tóth), a tenor (myself), and a bass baritone (Prof. Alan E. Williams). A major benefit of the choice of vocalists was that all three of us were familiar and comfortable with extended vocal technique. One particular vocal quality or effect I wanted to harness in this piece was the Sygyt style of overtone singing found in Tuva, now part of Mongolia. This particular vocal technique involves producing a flute-, or whistle-like harmonic over the fundamental. This harmonic can be further shaped in pitch content by

[4] This piece is track 1 on CD 1 in Appendix 1 – Recordings 1.

altering the shape of the mouth and lips. All three vocalists used in the recording were able to execute this technique with varying degrees of success.

The use of only three vocalists is an essential feature of the conception of this work in that I was not looking for a homogenous choral sound in the manner we are familiar with in the Ligeti choral works; instead, I intended to create a hyper-homogeneity through the use of the same voices being layered over one another in order to reinforce the prominent partials of their particular voice type, as well as to bring out the whistling harmonics produced by the Sygyt singing.

The actual realisation of this piece began with compiling a list of pitches and vocal qualities that I would need for the piece. In terms of pitch, I eventually used (as a reference point, as many of the pitches involved microtonal inflections) all semitones from the lowest possible note producible by the bass baritone to the highest possible note producible by the soprano. A variety of vocal sounds were recorded for each possible pitch, including traditional Western vibrato, microtonally varying pitch, strained sounds produced by the use of false vocal chords, reverse gulps using tongue root, and vocal fry.

The use of glissandi here is very important, as is their use in many of my compositions. In my portfolio, textures constructed from multiple parts producing extended glissandi at non-synchronised rates of change are a form of object that Wishart refers to as possessing, “dynamic morphology” in which “all of its properties are in a state of change” (1996, p. 93). These textures are one of the bridging points between my electroacoustic and instrumental compositions and are particularly

prominent in *Strike!*, *Fénytörék* and String Quartet; much care was taken also in the preparation of these materials in *Feltámadni éppolyan nehéz*. Each glissando was recorded from its starting note in one harmonic field to its ending note in the next and was recorded with a variety of glissando durations.

4.1.3. Analysis

Feltámadni éppolyan nehéz opens with a solo voice singing a C as the fundamental in a Sygyt style to produce a second pitch in the form of a whistling harmonic. As well as being joined by other voices singing C, the original voice is gradually layered with copies of itself, creating a reinforcement of the fluctuating whistling harmonics that are being produced. As other voices join in singing the fundamental in octave, the whistling overtone is further reinforced. At 01:29, the first of the glissandi appear in the bass baritone part, beneath the Sygyt singing, and at 01:56 slow glissandi appear in the soprano part.

By 02:30, we hear the development of a texture that is fairly static, due, in part, to the layering of a large number of sounds. These layers are constructed from cycles of similar, though not identical, sound files. The constant, subtle variations in the component parts of the texture has a “dynamic morphology” (Wishart, 1996, p. 93), or what might be referred to as an evolving spectro-morphology (Smalley, 1986, p. 61), in that all of its properties are in a state of constant flux.

Gradually, this texture develops, through the addition of the lower voices and the subtraction of the higher voices, into the texture at 03:15 constructed from reverse gulps using tongue root. The “frog chorus” effect is achieved by layering the sounds

to reinforce the gulping nature of the sound. Several groups of sounds are created in this way, and then the groups are placed out of phase with one another, creating a rhythmical passage unrealisable in live performance, but not achieved by any other processing of the individual sounds.

This texture gradually fades away as a new texture is introduced in the high voices. This stuttering vocal effect was again created by placing some of the voices out of phase with the rest of the voices. Lower voices enter singing overtones in the Sygyt style, creating a two-part texture, or rather two temporally independent strata of activity occurring simultaneously.

The melodic range spectrogram in Figure 2 below illustrates the pitch content of this section. The glissandi and their trajectories can be seen in the diagram beginning around 1:30.

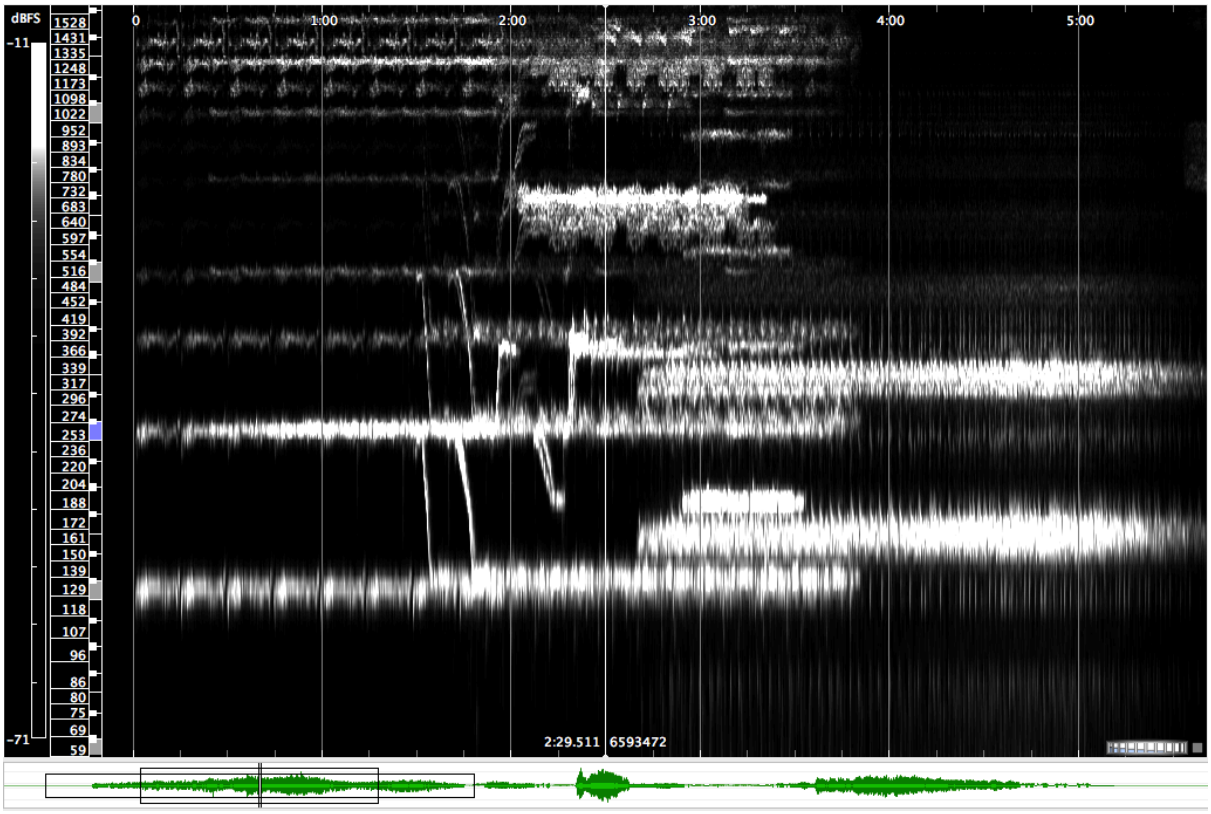

Figure 2. Melodic range spectrogram of the first 6 minutes of *Feltámadni éppolyan nehéz*

At 07:15, low voices glissando and then settle into a constantly shifting “static” texture followed by high voices’ glissando starting at 07:25 to around 07:40, dropping to a low voice texture at 08:01, making use of layering of filtered sounds produced by altering the mouth shape. At 08:23, new pitched material is introduced with in the whistling. The pitch content and contour, along with glissandi trajectories, of this section are illustrated in Figure 3 below.

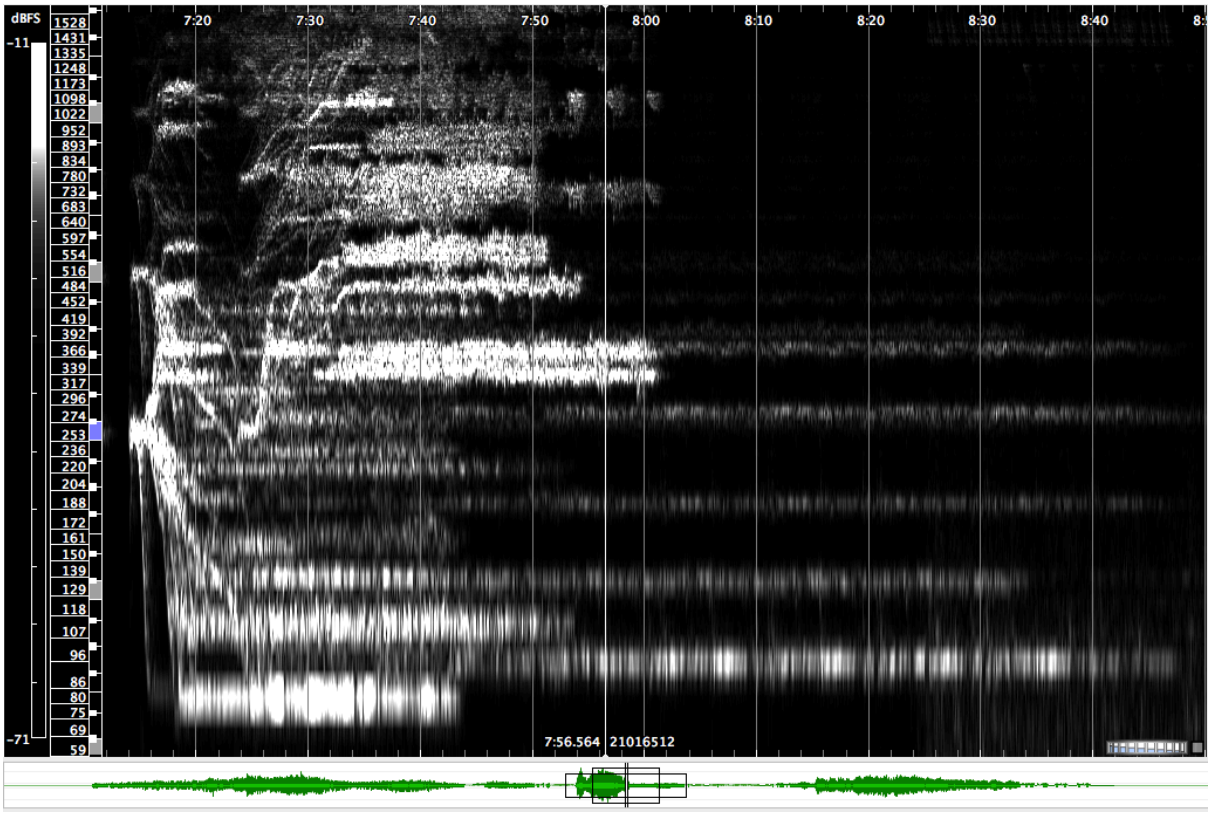

Figure 3. Melodic Range spectrogram of the middle section of *Feltámadni éppolyan nehéz*

Low voice begins glissando at 10:10 first as a single voice, with more voices joining. At 10:49 there is a slowly evolving large-scale glissando in the low voices. The high voices join the harmony at 11:20, and more voices and pitch are added to create a large microtonal texture covering the entire pitch range established by the piece. Gradually, the low voices die away, leaving only the high female voices, which gradually transform into the Sygyt style of singing that the male voice opened with. The pitch content of this section is illustrated below in figure 4.

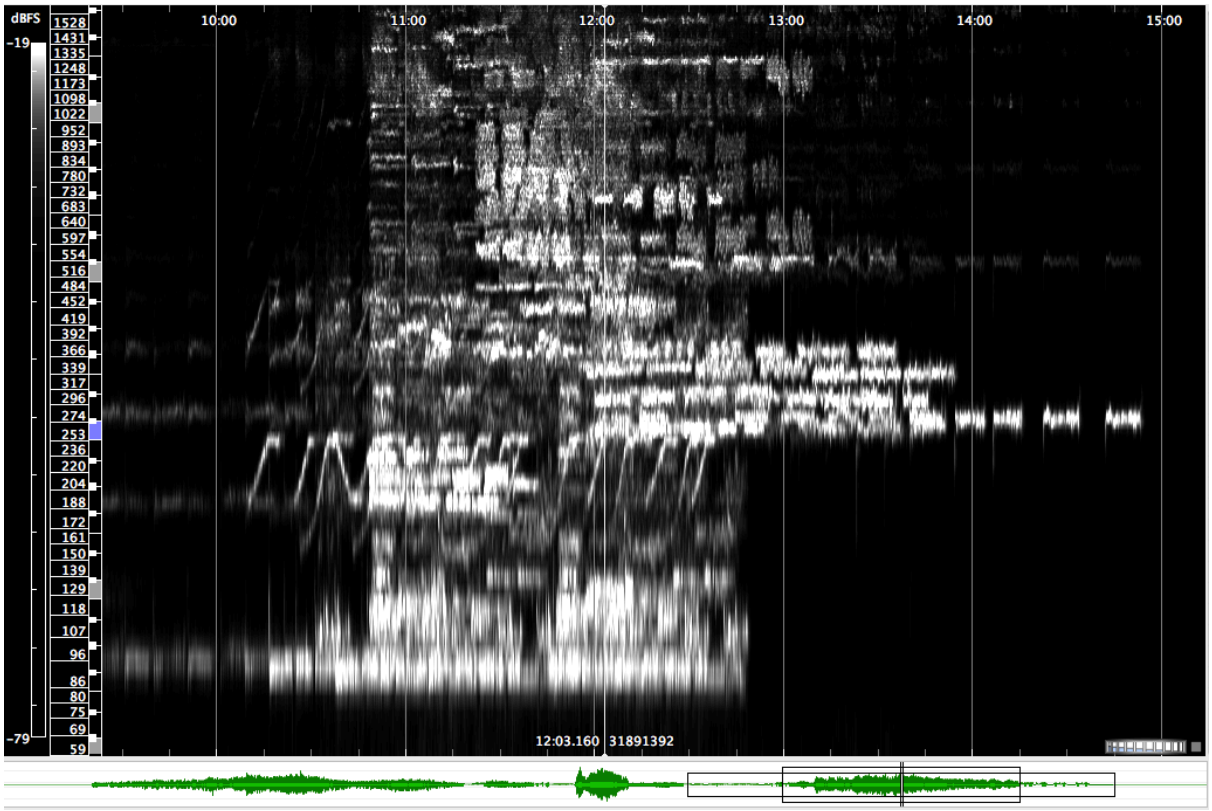

Figure 4. Melodic range spectrogram of the final section of *Feltámadni éppolyan nehéz*

The structure and pitch content of the whole piece is illustrated in the melodic range spectrogram in Figure 5 below.

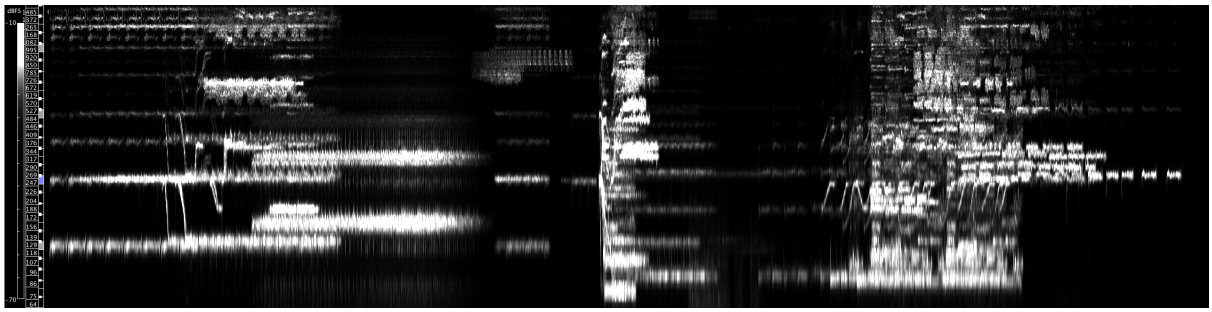

Figure 5. Melodic range spectrogram of *Feltámadni éppolyan nehéz*

Figure 6 also illustrates the structure and pitch content with a melodic range spectrogram, as well as including dynamic information in the wave form diagram.

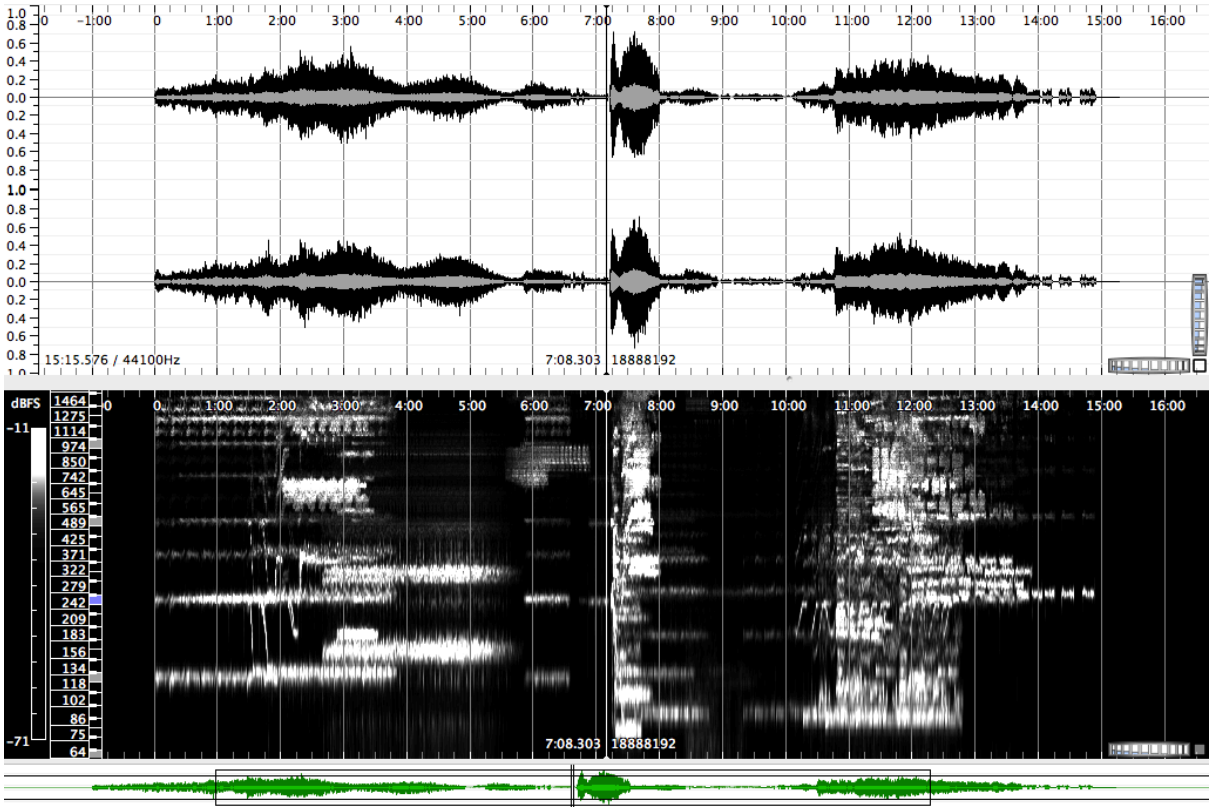

Figure 6. Melodic range spectrogram and wave form of *Feltámadni éppolyan nehéz*

The absence of a score in the traditional sense during the composition of *Feltámadni éppolyan nehéz* is central to its development. As I was working with sound files, rather the abstraction of notes on a page, I was able to move copies of the same file in relation to one another by small temporal increments. This allowed me to reinforce certain harmonics and partials, as well as numerous other vocal idiosyncrasies, and reduce others through phase cancellation. It is important to note here that, not only would such a “finitist procedure” (Wishart, 1996, p. 22) as traditional notation struggle to cope with such small temporal increments without being prohibitively complex, but the notation would serve no purpose in terms of any acoustic realisation, as different singers replicating the pitch/duration content of this work would not produce the same effect of partial reinforcement or phase cancellation, etc.

Like *Vonósjáték* in the following section, *Feltámadni éppolyan nehéz* marks an important stage in the development of this Ph.D. portfolio, marking out as it does the areas of evolving timbre-streams and breaking free of lattice-based composition/thinking. However, as a hybrid piece, it perhaps manages to sidestep a number of issues of electroacoustic music that I wished to explore through my music. For that reason, it was necessary to explore these principles through a much more traditional approach to electroacoustic composition for the next electroacoustic piece in the portfolio, *Strike!*.

4.2. *Vonósjáték* for string quartet

4.2.1. Position in the Portfolio

Vonósjáték marks a significant point in this portfolio, as it demonstrates a transitional phase in my development and is the first instrumental piece to deal with Wishart's idea of evolving timbre-streams and to explore notational methods of breaking free of lattice-based composition.

The title of the piece is a play on the Hungarian word for a string quartet, which is *vonósnégyes*. *Vonósjáték* literally means "stringed game" and had its origins in a rather playful performance art piece entitled *Game for Four People*, which was influenced, not only by the indeterminate pieces of Cage, Feldman and Brown, but also by the "game" pieces of John Zorn, such as *Cobra*. This early piece was composed for four sopranos/actors and a performer at a mixing desk. This piece involved the same pitch material as *Vonósjáték*, but also incorporated the drawing of cards, which dictated actions, emotional states and complex interrelationships between the performers.

4.2.2. Evolving timbre-streams in *Vonósjáték*

As mentioned, *Vonósjáték* retained the same pitch material as *Game for Four People*, but it also retained another central idea of the piece that there would be no external measurement of duration, such as a metronome, conductor or click track. This meant that each performer had to rely on his/her internal perception of time and duration over extended periods; this ensured a significant degree of indeterminacy in terms of how sonic events would coincide. The only exception to this is in the fourth system where the ensemble is to synchronise the accents on two chords connected

by glissandi. This coordination is to be achieved by visual communication between the performers. In *Game for Four People*, the constantly evolving timbral states were dictated by chance to a certain degree, as performers would select cards specifying various behaviours that would affect each individual performer's vocal quality. However, in *Vónosjáték* the timbral changes and their order are specified in the score for each performer, although there is some indeterminacy with regards to how the four individual timbres will interact due to variations in how individuals may perceive time.

In many respects, both *Game for Four People* and *Vonósjáték* deal with very similar ideas that are later explored in the String Quartet. The ensemble move gradually between different timbral states over long durations, and constantly evolving harmonies are arrived at through the use of long glissandi in all parts. The gestalt texture never stands still and is in a state of constant change, reflecting Smalley's concept of spectro-morphology. *Vonósjáték* relies on notational practices adopted from John Cage's number pieces and Penderecki's string quartets and *Threnody for the Victims of Hiroshima*.

Although this piece addressed the issues of evolving timbre-streams/spectro-morphology and certainly breaks free of lattice-based thinking, by the very nature of its notational system, it is indeterminate and does not afford the composer the desired amount of control over the events taking place over time. The notational system of *Vonósjáték* is illustrated in Figure 7 below.

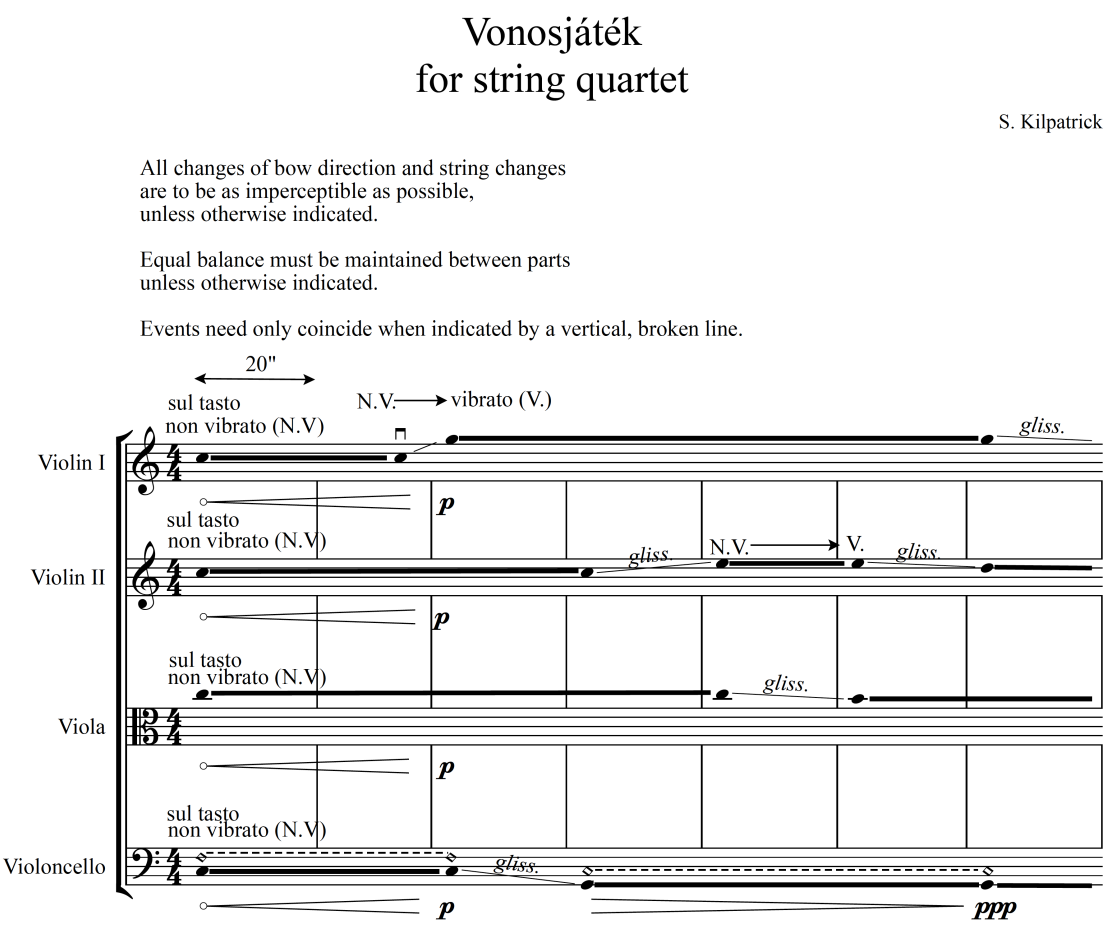

Figure 7. The notational system of *Vonósjáték*

As a starting point for the path of research for this portfolio, the piece was very useful and was a great driver in the development of a more efficient method of notation which would, in perception at least, break free of lattice-based composition and incorporate evolving timbre-streams, while simultaneously allowing for the composer to specify exactly how and when sound events would take place within the duration of the piece.

4.3. *Strike!*[5]

4.3.1. Origins

Strike! is an electroacoustic work, composed for fixed-medium, and intended for diffusion in multi-channel concerts. It holds a very significant place in this portfolio, as it became the catalyst, along with *Feltámadni éppolyan nehéz* and *Vonósjáték* for string quartet, for a major change in my compositional style. It is one of five electroacoustic works that I composed during the early stage of my Ph.D. candidature, including *Feltámadni éppolyan nehéz*, *Spark Plug*, *Tokyo Yakimono* and *Oceana*. Another piece composed early in the Ph.D. was *M101* for piano and tape, which was a collaboration between myself and Alan E. Williams for Richard Casey[6]. *Strike!* was also the first piece in my portfolio to receive significant success in terms of international performances and has been programmed a number of times in the USA and Canada.

Strike!, along with the other electroacoustic works in my portfolio, was a conscious attempt to explore sound and timbre, in terms of spectro-morphology/evolving timbre-streams and multiple temporal streams.

4.3.2. Sound Sources

The intention was to compose this piece with a limited number of source sounds all recorded in stereo. The initial inspiration came from the sound of a very old gas oven door. As the door opened, several layers of sound were audible, from a mid-range

[5] This piece is track 2 on CD 1 in Appendix 1 – Recordings 1.
[6] *Spark Plug*, *Tokyo Yakimono*, *Oceana* and *M101* can be found on CD 4 in Appendix 7 – Recordings 6.

creak, accompanied by a low end, reverberant sound caused by the vibrations echoing in the oven chamber, to a very high end, metallic screech. The sound of the oven door was to hold a crucial position in this composition.

Perhaps the next most important sound source, and the sound with which the piece opens, was the shaking of the matchbox, removal of a match and striking it. The striking of the match was very closely miked, and as the sulphur ignited, I moved the microphone in closer to capture the fizzing of the sulphur followed by the popping of the matchwood as the tiny air cells within it exploded. One of the reasons I wanted to capture the sound of the air cells popping was to reference two pieces, Iannis Xenakis' *Concret PH* (1958), which captured the sound of burning charcoal, and Lee Patterson's *Two Peanuts Burn* (2009), which captures the sounds of two peanuts burning on contact microphones with each microphone's input being sent to a discrete channel. The other sound I used was the quiet plopping of tinned soup being shaken in a sealed tin.

4.3.3. Structure and Form

Strike! opens with the sound of a match box being shaken, a match being taken out and struck on the side of the box. As the sulphur fizzes into flame and the match starts to burn, the stereo pair of microphones are moved in closer to capture the fine detail of burning wood and sulphur. Initially, there is no processing of the sound materials in this section.

At 00:34, we hear the beginning of the gradual introduction of some processed sound materials which mimic the fizzing and popping sounds of the burning matchwood. There is also some high-end frequency material created from the

resonances of the oven door through phase vocoding stretching processes. At 01:10, new sound materials begin to appear which sound very similar to water dripping. These sounds were, in fact, derived from the soup tin source sounds, but pitch shifted into a higher register. The soup tin material gradually gains a foothold and begins to appear in the sub bass register from around 01:24. At this point, we have three strata of distinct sonic information occurring simultaneously: high frequency material, liquid sounds in various pitch ranges, and the distorted fizzing and popping material.

A very high frequency motif is heard throughout this section, which is actually an artefact produced through the phase vocoder time stretch process. Rather than remove the artefact as an unwanted by-product of processing, I develop it as a motif in itself and, in fact, create a whole section later in the piece based on these artefact sound materials. At 01:38, we see the return of the matchbox motif, unprocessed; however, on this return, the ignition of the match head itself is processed in order to give it more of the quality of an explosion. The following section allows for the development of the “liquid” materials but is counterpointed by the high frequency artefact motif.

From 02:50, we begin to see an ambience emerging from behind the liquid sounds. This ambient sound is designed to evoke a large-scale public space, such as a bus or train station. The sources from which this ambience was built are the sounds of the oven door and the reverberations that emerged from within its cooking space. This is the first time in the piece that we hear one of these “close-up” details transformed into something that is easily perceivable as a landscape.

A very high frequency drone, constructed from the artefact material, is heard to emerge from the final oven impact at 03:55, which heralds the beginning of the extended glissandi section of *Strike!*. The glissandi begin at 04:20 and continue, punctuated by sub-bass rumbles until disrupted by the gestural material at 07:44. The intention here was to create a perception of continual glissandi not unlike Shepard tones. Indeed, in feedback from other composers after a number of performances, there has been a belief that Shepard Tones can be heard in the texture. As in *Feltámadni éppolyan nehéz*, and *Vonósnégyes* for string quartet, the "continual" glissandi would be referred to, in Wishart's terminology, as an "evolving timbre-stream" (1996, p. 27), not unlike what he calls "glissandi of glissandi" (1996, p. 93) in Xenakis' *Pithoprakta* (1956).

The striking match motif returns at 08:30, only this time the sulphur and wood do not explode into flame but in fact transform into what Wishart refers to as an "imaginary landscape" (1996, p. 146). The soundworld, constructed from the "close up" evokes a jungle paradise inhabited by exotic-sounding birds and animals, all derived from the limited number of sound materials discussed earlier. At 09:34, we hear the final punctuation of the oven door falling forward and bouncing on its hinges and the reintroduction of the liquid material. Eventually, all sound materials give way to the fizzing and popping of the sonic "close up" of the burning match.

In some respects, the return to the burning match material could be seen as suggesting arch form, which will be discussed in more detail with regard to other pieces in the portfolio. The return of this material produces an aesthetically pleasing

resolution to the composition and is a common structural device in acousmatic composition, reminding the listener of the original source material that, throughout, the piece has undergone a series of transformative processes. However, through my research into narrative and the chronotope in electroacoustic music, I began to develop new ideas regarding an approach to arch form, which came to fruition in the next composition in my portfolio.

4.4. *String Quartet* [7]

4.4.1. Introduction

The String Quartet explores a number of ways to break away from the "domination of the lattice" and investigates ways to create what Wishart refers to as "evolving timbre-streams" (1996, p. 27) and Smalley describes as spectro-morphology. The tension created between the "domination of the lattice", which cannot be escaped completely in the notated element of the composition, and the creation of evolving timbre-streams is an important factor in this work.

4.4.2. Breaking with the "Domination of the Lattice"

In *On Sonic Art*, Wishart (1996) views the Western musical notation tradition (analytical notation) as "finitist" and limited in its ability to communicate the infinite parameter range of sound and music. In String Quartet, my aim was to use "analytical notation", rather than the indeterminate notation of my earlier piece for string quartet, *Vonósjáték*, to compose music that would not, at least as far as the aural perception and experience of the listener, be bound by the "domination of the lattice", but would also, in theory, be possible to replicate in numerous performances, unlike a work using indeterminate notation.

In a piece of electroacoustic music, it is commonplace to have multiple sound files playing simultaneously that appear to be travelling at different tempi and yet create a form of contrapuntal texture. Conversely, it is commonplace in instrumental music, even in complex music, to retain the impression of the various instruments moving

[7] A recording of this string quartet can be found on Track 3 of CD 1 in Appendix 1 – Recordings 1.

together at the same tempo. In String Quartet, it was my intention to create the impression of the instruments moving at separate tempi at some points. This could have been achieved in a similar way to how Michael Finnissy separates violin I from the rest of the quartet in *Multiple Forms of Constraint* and allows it to play independently at its own tempo, or by using Morton Feldman's approach of indeterminate note lengths in *Durations*. However, it was my intention that the correspondences and interplay between the four parts would be fixed, at least in terms of an idealised performance, which required a more "analytical notation" within which is created the illusion that each performer is not only moving at his/her own tempo, but also accelerating and decelerating independently.

It was possible to create these variations of perceived tempi between the parts, through the use of irrational tuplets and embedded tuplets in order to construct notation accelerandi and decelerandi, and to produce passages of temporal independence between parts. An example of this can be seen in bars 80 and 81 illustrated in Figure 8 below.

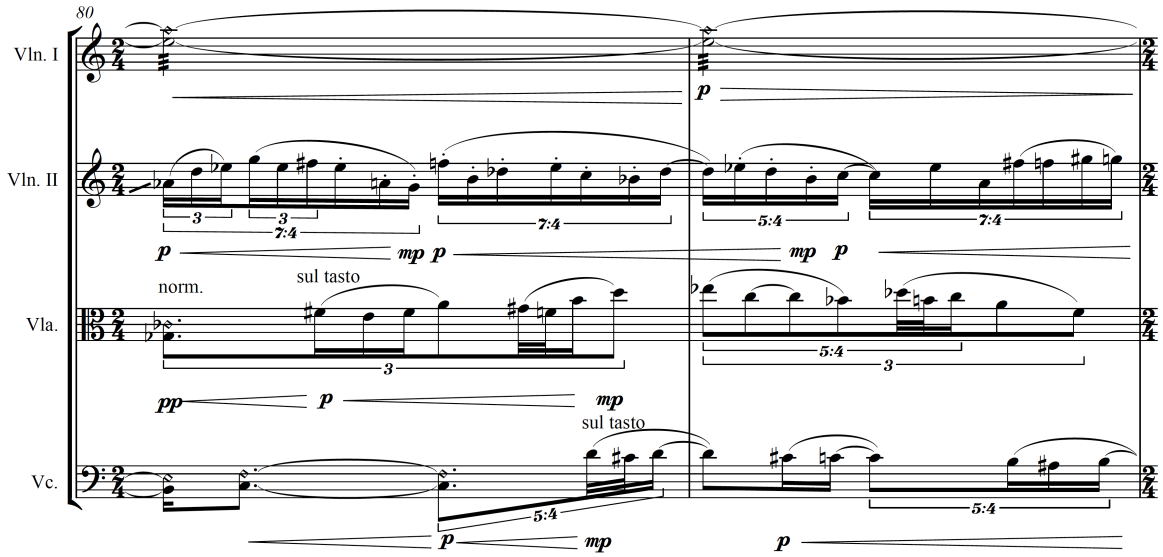

Figure 8. Embedded tuplets in bars 80 and 81 of String Quartet

4.4.3. Evolving Timbre-Streams

Glissandi are very important in this quartet, not only as a textural device, but also as a structuring process in that they “fail to draw our attention to the nodal structure of the pitch dimension” (Wishart, 1996, p. 93). The glissandi represent one stage on the continuum of evolving timbre-streams. In this case, they are an extreme point on a continuum; pizzicato occupies the position at the other extreme. In Figure 9 below, we see the evolution of the stream between the quasi-glissando passage and the true glissando that begins at the D sharp on the second beat of bar 115. From bars 72 to 75, illustrated in Figure 10, we see the individual legato notes stuttering through the glissando texture only to slip back into the smooth continuum of the glissando. In bar 75, we can see the tremolando articulation applied to the glissando that serves as an intermediary stage between the glissandi and legato phrases/passages.

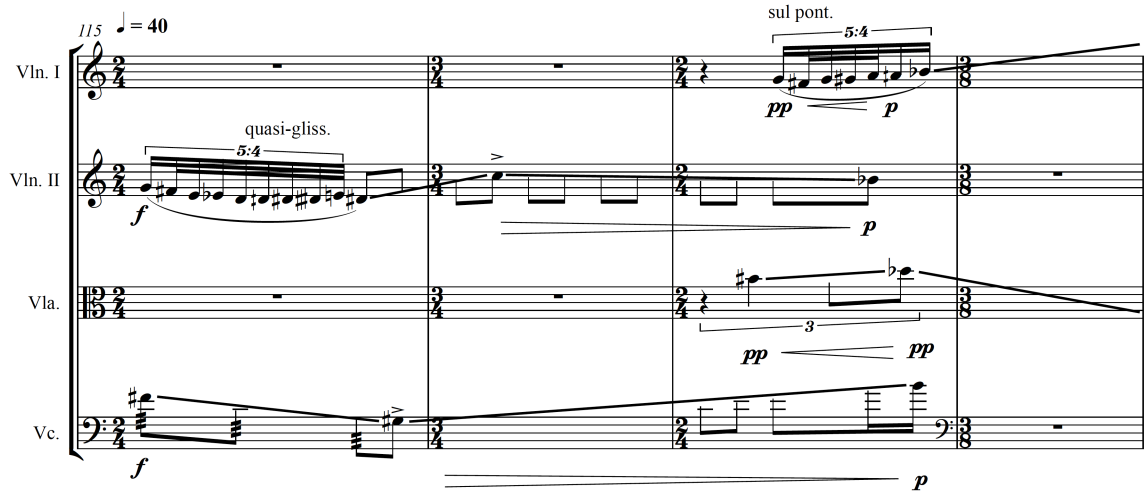

Figure 9. String quartet bars 115 to 118

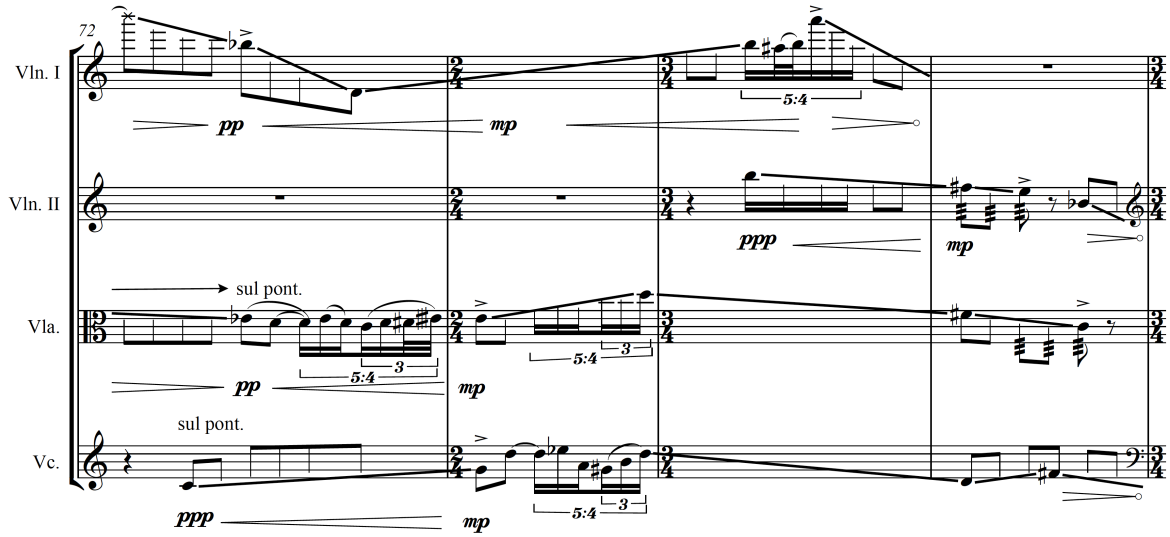

Figure 10. String Quartet bars 72 to 75

Another aspect of the incorporation of the idea of evolving timbre-streams is one that was carried over from earlier work: string quartet *Vonósjáték*. A key element in the composition of *Vonósjáték* was the use of slow, gradual transitions between timbres over long periods of time. This is demonstrated in Figure 11 below, where each "bar" lasts twenty seconds.

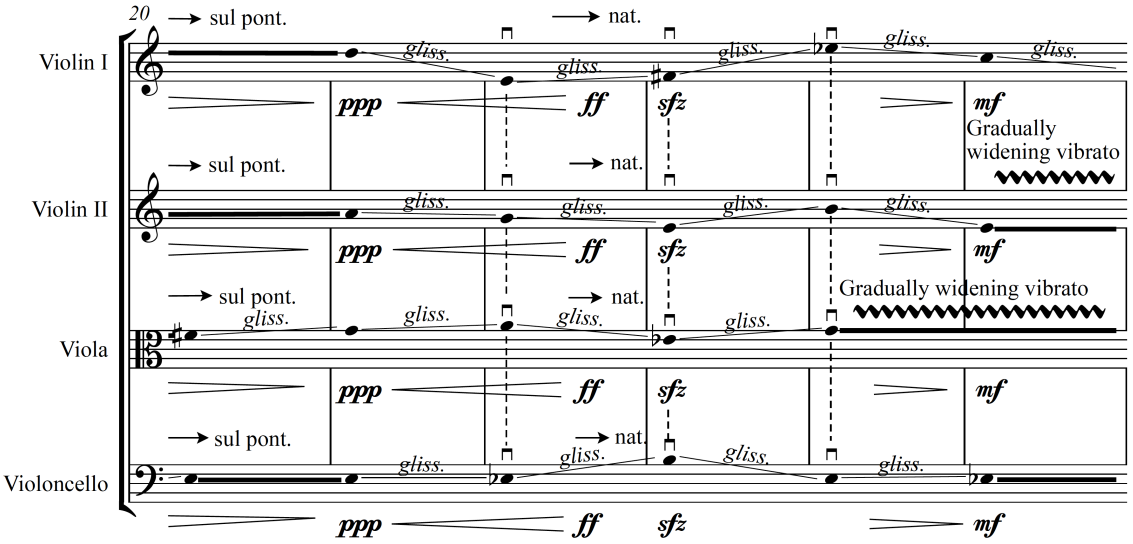

Figure 11. Vonósjáték "bars" 20 to 25

This approach was continued in String Quartet, either by using shifting combinations of bow placements (*normale, sul ponticello, sul tasto*), articulations and harmonics, as in bars 1 to 4, shown in Figure 12, or using the arrow symbol that denotes the continuous transition from one indicated state to another, for example between *sul tasto* and *sul ponticello*, as in bars 28 to 31, shown in Figure 13.

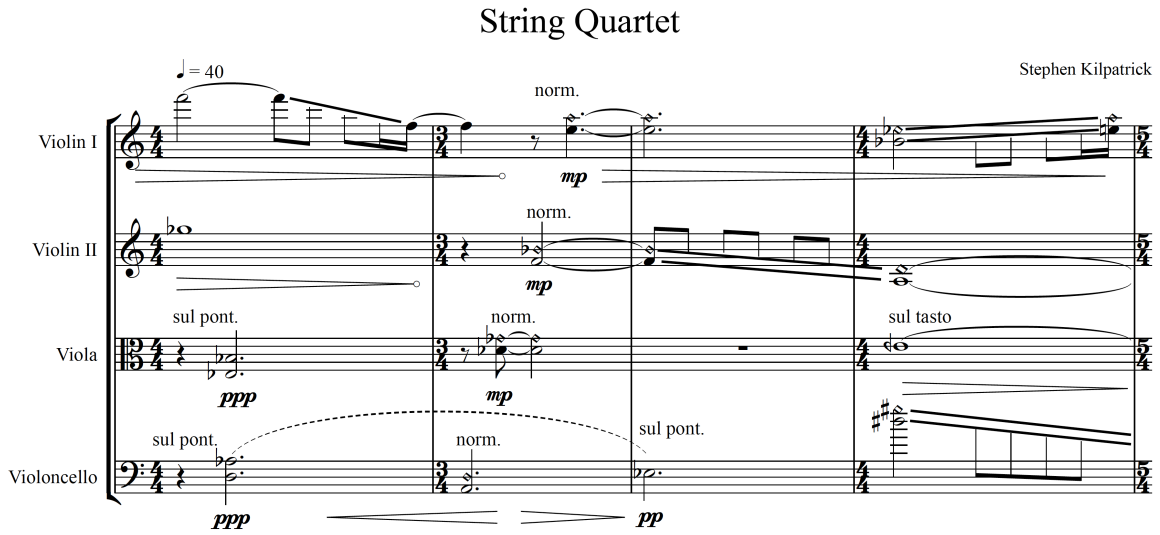

Figure 12. String Quartet bars 1 to 4

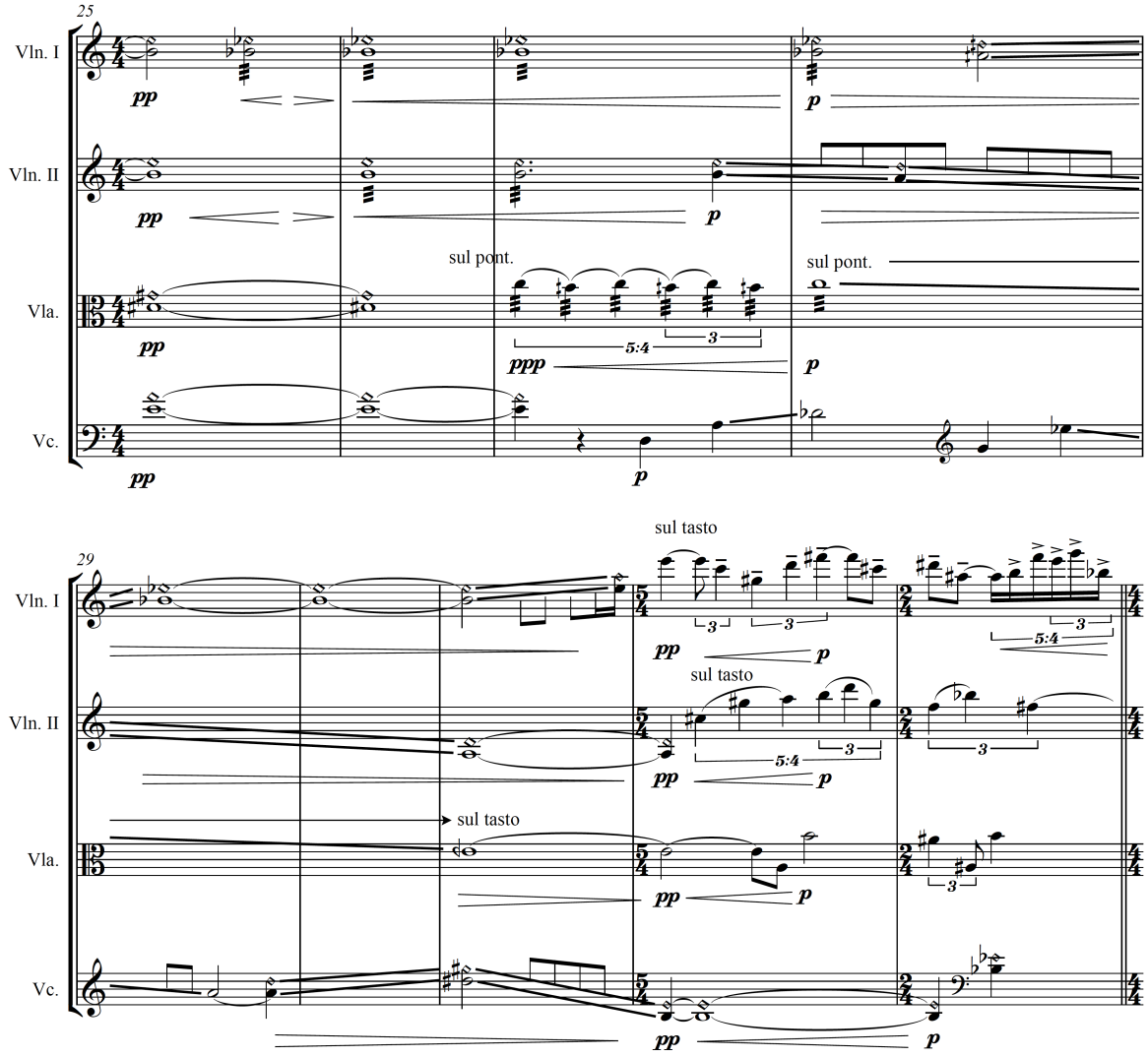

Figure 13. String Quartet bars 25 to 33

4.4.4. Structure and Narrative

After the completion of this draft of the string quartet, another rewrite took place, due to a re-evaluation regarding the effectiveness of the form. The re-working of the form of this piece was directly related to my research in electroacoustic composition and the theories of space/time in music I developed with Dr. Adam Stansbie in our paper “Materialising Time and Space within Acousmatic Music” (2010).

In an early draft of the string quartet, the structure was quite palindromic and in that sense was a true arch or bridge form referencing my interest in the structure of both

Bartók's *A fából faragott királyfi* and *A kékszakallú herceg vára*. The advantages of this structure are that it is satisfying to the listener in terms of its symmetry, and it has a clear narrative arc, which takes the listener on a journey but returns them to the place where they began. In Bakhtin's terminology we could liken this to the "adventure time" chronotope in which the protagonists remain unchanged by their experiences. For Bartók's opera and ballet, this form is perfect, as both stage works are paradigms for what Bartók's milieu considered to be universal/eternal "truths" regarding relationships. String Quartet has no external reference points beyond itself and is not 'development' in the traditional sense, although it does make use of continual variation; as a result, without the fabula[8] of the conventional stage work, the work lacked a certain degree of narrative impetus.

The solution to these issues was found in my study of narrative and my interest in film and cinematic technique. As with the death of Charles Foster Kane in Welles' *Citizen Kane* (1941) or the diner hold-up in Tarantino's *Pulp Fiction* (1994), it can be prudent to drop the audience into the middle of the action, without preparation, with a prolepsis and then to unfold the rest of the narrative through further analepsis[9] and prolepsis[10].

In this final compositional phase of the string quartet, I cut it up into sections of varying length and then re-assembled. The most significant part of this re-assemblage is that the initial fragment, from which the piece grew, was moved to

[8] In narrative theory, the fabula refers to the story, which is a chronological series of events involving entities and bound by the laws of time. Sjuzet, or the narrative discourse, is the order in which the events appear in the narrative (Abbott, 2009).
[9] In film terminology, an analepsis is what would be referred to as a "flashback".
[10] In film terminology, a prolepsis is what would be referred to as a "flashforward".

become the final section of the quartet. In this position, it can then act as a coda and summation of all that the listener hears preceding it. Once this final form of the piece was found, there was another compositional pass made to smooth out any particularly awkward “jump cuts”, as well as to refine the composition generally.

Although in the final version the arch form is no longer aurally apparent to the listener, as it is not possible to hear if something is a prolepsis or analepsis in instrumental music as it is in film, it could still be argued that the piece still has an underlying arch form. If the earlier version of the piece, with its very clear arch form structure, is the fabula, or the chronological order of events, then the final version is the Sjuzet[11], or the organisation of the material of material of the narrative (Abbott, 2009).

[11] In narrative theory, Sjuzet, or the narrative discourse, is the order in which the events appear in the narrative, as opposed to fabula, which refers to the story as a chronological series of events bound by the laws of time (Abbott, 2009).

4.5. *Fénytörék* for chamber orchestra[12]

4.5.1. Conception

Fénytörék is a companion piece to String Quartet, as it deals with similar textural, temporal and timbral issues. The significance of *Fénytörék,* however, is that, written for chamber orchestra, it affords a considerably broader palette with which to explore the concept of evolving timbre-streams, whilst still affording an opportunity for further enquiry into breaking from the "domination of the lattice".

The broader sonic palette of the chamber orchestra allowed more scope to develop new sounds and timbres, as well as the opportunity to utilise sounds that can be obtained through extended techniques, particularly with the multiphonics possible on the woodwind instruments. *Fénytörék* is closer to an electroacoustic work than String Quartet in that it derives its material, to some degree, from the spectra of a limited number of sounds, not unlike the way *Strike!* utilises only three sound types. The initial starting point for the composition was a limited number of multiphonics that could be produced by the flute, oboe and, to a much lesser extent, the clarinet.

The starting point for the composition was the multiphonic for oboe, shown in Figure 14, that first appears in bar 9.

[12] A live recording of this piece can be found on Track 4 of CD 1 in Appendix 1 – Recordings 1.

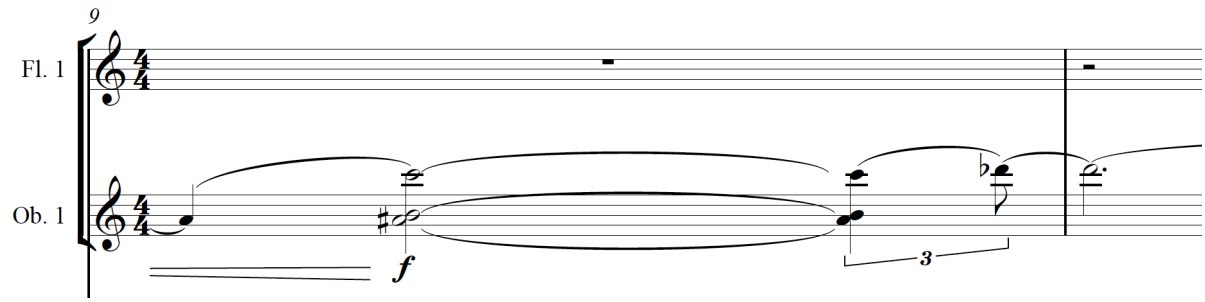

Figure 14. Oboe multiphonic

The flute multiphonic that follows later at bar 21, shown in Figure 15, was selected due to the compound harmony that it formed when it finally appears at the same time as the oboe multiphonic, shown in Figure 16, in bar 24. The pitches of the harmonics produced by the two multiphonics forms the underlying harmony at certain points throughout the composition.

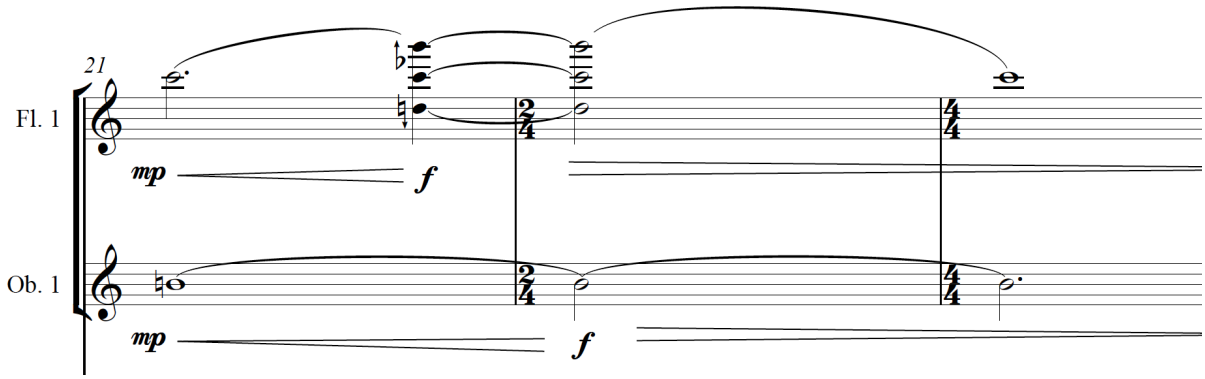

Figure 15. Flute multiphonic

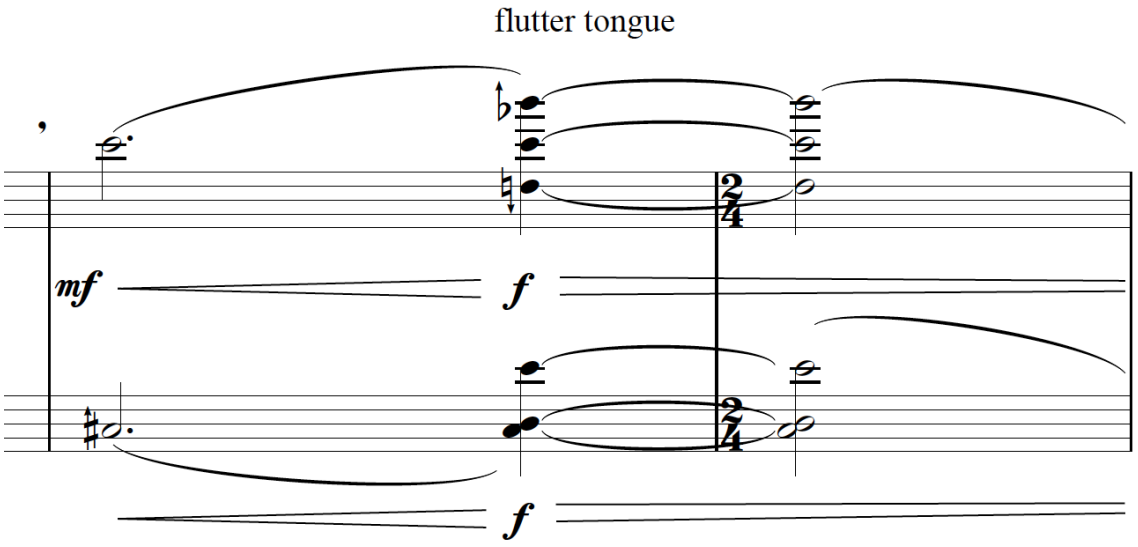

Figure 16. Oboe and flute multiphonics

One of the attractions of these two multiphonics is that, if the intervals are reduced so they inhabit the same octave, they form a cluster of intervals of a microtone smaller than a tone, a microtone smaller than a semitone and a microtone larger than a unison. This microtonally-altered cluster offered the potential for creating beats[13], due to some of the intervals being close to unisons. The creation of beats also appears in other instruments and will be discussed further later in this chapter. This effect is further compounded at bar 37, shown in Figure 17, when the clarinet multiphonic, containing an A sharp and D microtone sharp, appears for the first time.

[13] A phenomenon where two notes near to each one another in frequency are heard together and their vibrations coincide at regular intervals and reinforce one another.

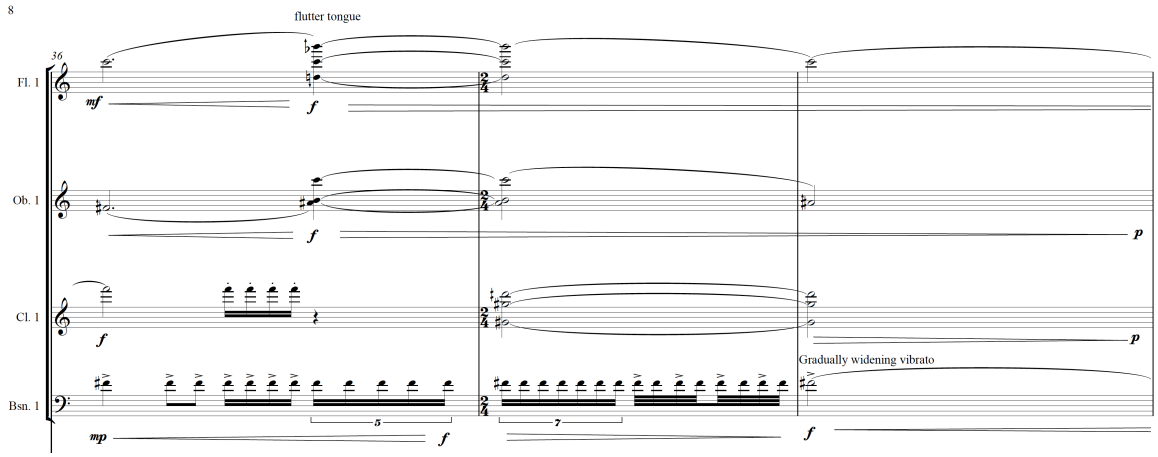

Figure 17. Clarinet, oboe and flute multiphonics

4.5.2. Multiphonics and Microtones as a Method of Constructing Evolving Timbre-Streams

The multiphonics can act as stages of transformation on a continuum between two notes and can work, therefore, in a manner not unlike that of the glissandi. For example, in the oboe part in Figure 14, the A three quarters sharp transforms into the multiphonic and then from the multiphonic into a D flat. Using the same alternative fingerings, the performer is able to move from one pitch to another using the multiphonic as a point of transition. It is, therefore, reasonable to see the move from the A microtone sharp through the multiphonic to the D flat, as a continually evolving-stream, a stream with no discernible gaps with which to divide it up into its component parts. In this sense, it serves a similar function to the glissandi in both this piece and String Quartet.

This transitioning between pitches via a multiphonic within which both pitches are contained also served the function of “morphing”, a term and process borrowed from electroacoustic composition, between two sonic events to become an evolving

timbre-stream. As mentioned in the chapter on methodology, one of the electroacoustic pieces composed during my Ph.D. candidature, *Oceana*[14], was intended as a study on the process of "morphing" inspired by Trevor Wishart's *Red Bird* and his writings on the subject relating it to narrative in his book *On Sonic Art*. Part of the technique of morphing between two disparate sounds - in the case of *Oceana,* liquid sounds and the contrasting granular sound of crunching snow and the brittle percussive sound of dry bracken - is to process the sections of each sound which will overlap to make them more similar to one another in terms of amplitude and envelope and then to run the two files through a digital process which causes the first sound to morph into the second. This is achieved through the multiphonic in *Fénytörék,* as it is the refraction of one pitch, which allows a transition to another.

Other microtonal textures are created by the use of glissandi in a similar way to String Quartet. However, the larger ensemble made it possible to include material utilising definite pitch that is underpinned (undermined?) by the glissando material of constantly shifting microtonal sonorities, as illustrated in Figure 18.

[14] This piece is Track 2 on CD 4 in Appendix 7 – Recordings 6.

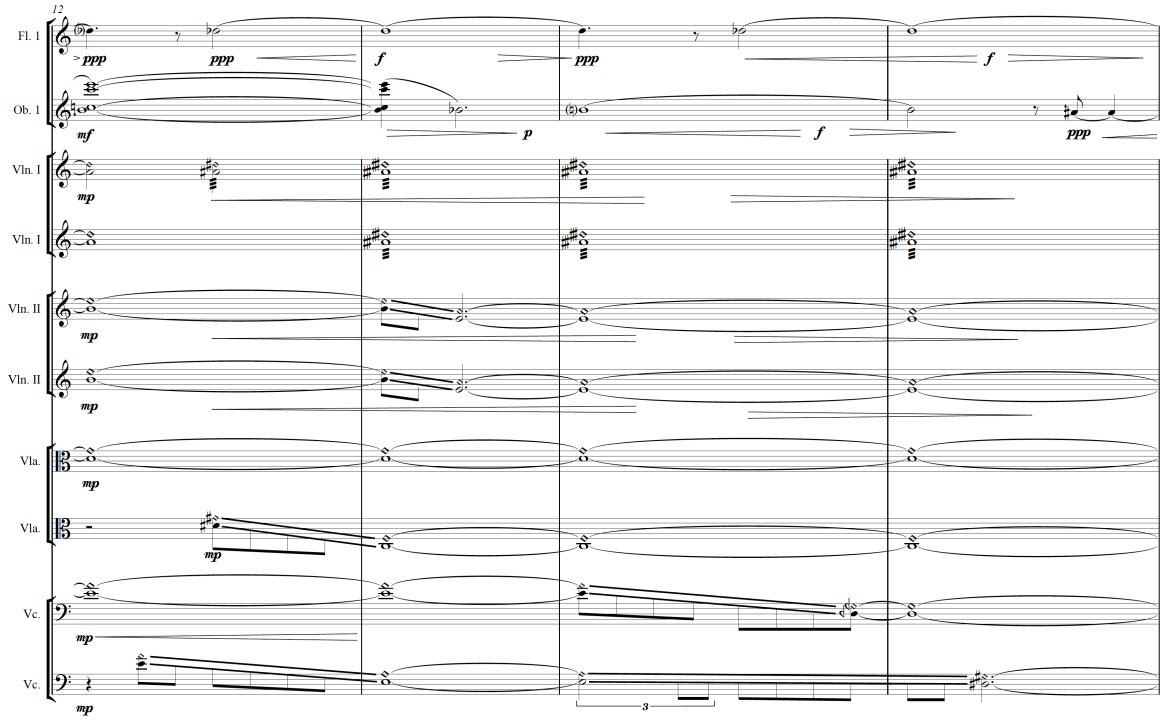

Figure 18. Glissandi creating constantly shifting microtonal sonorities

Slurs were used in the French horn, illustrated in Figure 19, as well as gradually widening vibrati in the bassoon and French horn, illustrated in Figure 20, to create other evolving microtonal sonorities.

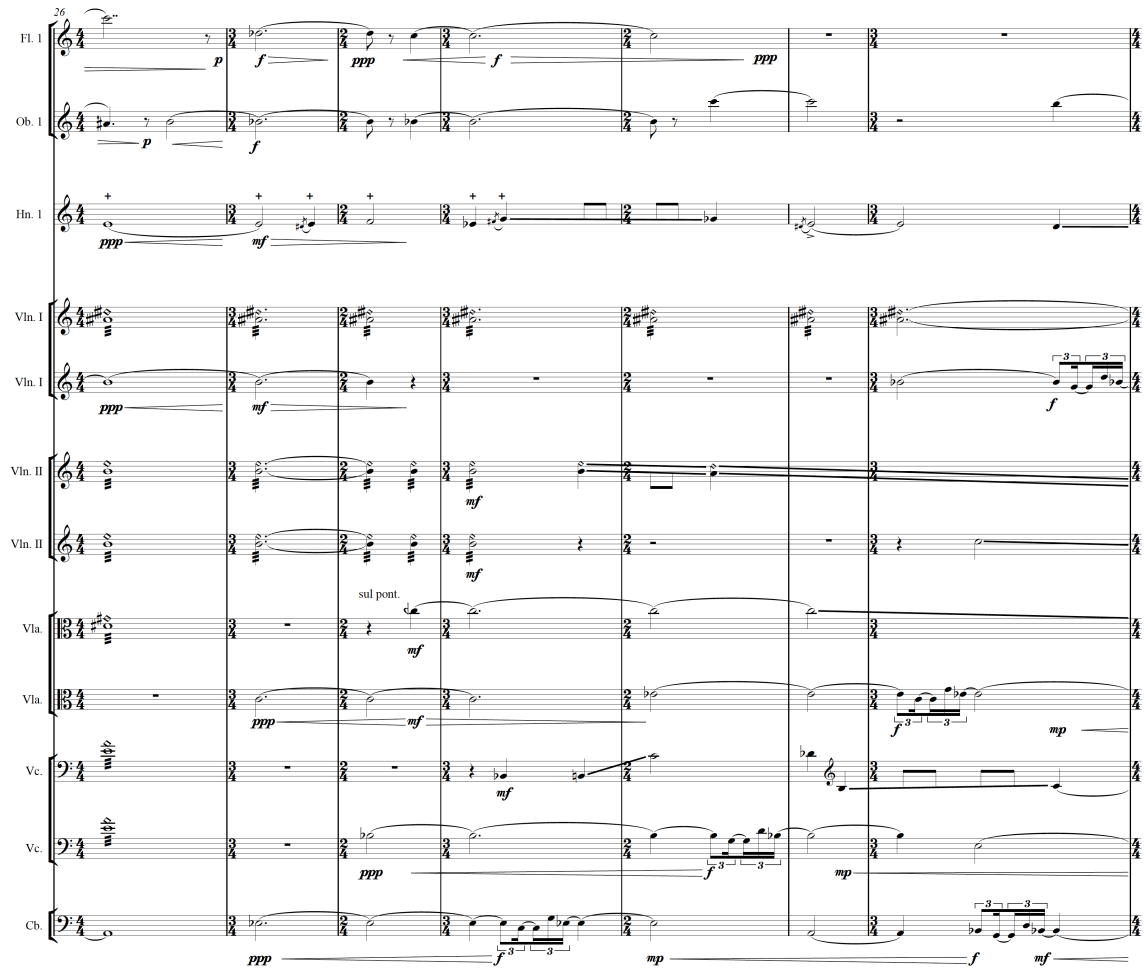

Figure 19. French horn slurs contributing to the microtonally shifting sonorities created by the glissandi in the strings

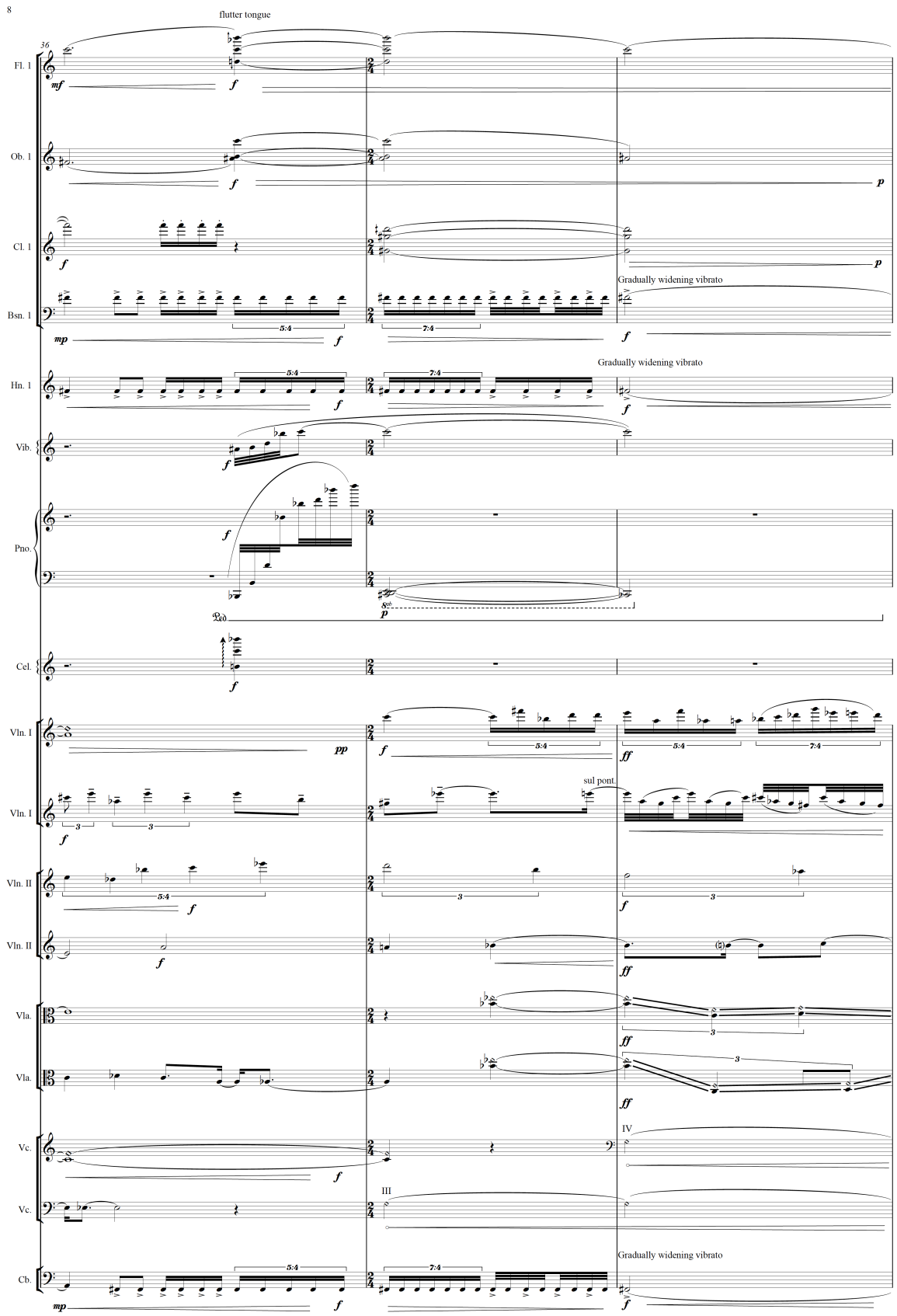

Figure 20. Widening vibrato in the oboe and French horn contributing to the microtonally shifting sonorities created by the glissandi in the strings

Microtonal textures appear throughout the piece reflecting the microtonal harmonies of the multiphonics. Alternative fingerings are employed in the wind instruments to produce microtonal inflections. Microtones were also produced by the French horn through adjusting hand position in the bell. Beats are also composed into the textures, such as in the ‘celli at bars 37 and 38, where the same harmonic produced on two different strings is close in frequency, but not exactly the same. This is in fact an acoustic approach to phase cancellation and reinforcement, which we saw in a digital form in *Feltámadni éppolyan nehéz*. These textures consisting of microtones and beats can be viewed as explorations of the spectra of the multiphonics around which the piece is built, in the same way that the spectra of the bell at Winchester Cathedral and the voice of the composer’s son are explored in Jonathan Harvey’s acousmatic composition *Mortuos Plango, Vivos Voco* (Whittall, 1999, p. 26).

Harvey said of *Mortuos Plango, Vivos Voco*:

> It’s an unfolding of this bell spectrum (which is an inharmonic structure, not a harmonic series): Throughout the eight sections of the piece a different part of the structure is explored, a different prominent partial is taken as central partial, and new spectra (which are simply transpositions of the original bell spectrum) are built up and modulated between by glissandi on the partials. So I would modulate from one bell to another, from a bigger bell to a smaller bell, by a process of sliding sine tones on the computer (Whittall, 1999, p. 27).

In *Fénytörék,* the chamber orchestra is treated as if it were the “computer” and the spectra of certain pitches on the flute, oboe and clarinet (in the form of multiphonics) are explored as these spectra are “refracted” through the prism of the orchestra. As

in *Mortuos Plango, Vivos Voco,* glissandi play their role in modulating between these spectra.

It may be worth noting at this point that the multiphonics are written out in full with fingerings, mouth positions and performance directions in the parts, as are the alternative fingerings for the microtones, but have been left out of the full score, as they are not necessary for the conductor or the other performers. All the multiphonics and microtones used in this piece - and in all my pieces - are available on all instruments and variations of the instruments they are specified for and can be replicated from performance to performance.

Figure 21 illustrates the notational approach taken in the parts to help the flautist produce the correct multiphonics. This notational system is taken from Pellerite's *A Modern Guide to Fingerings for the Flute* (1986).

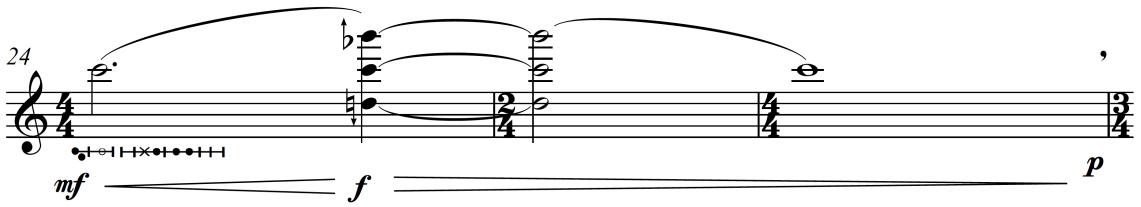

Figure 21. Multiphonic notation for flute (Pellerite, 1986)

Figure 22 illustrates the method of notating multiphonics for oboe and is taken from Cleve's *Oboe Unbound* (2004). In this system, the circles in a vertical line indicate

fingerings, the circle denotes lip pressure[15] and the triangle illustrates the reed position.

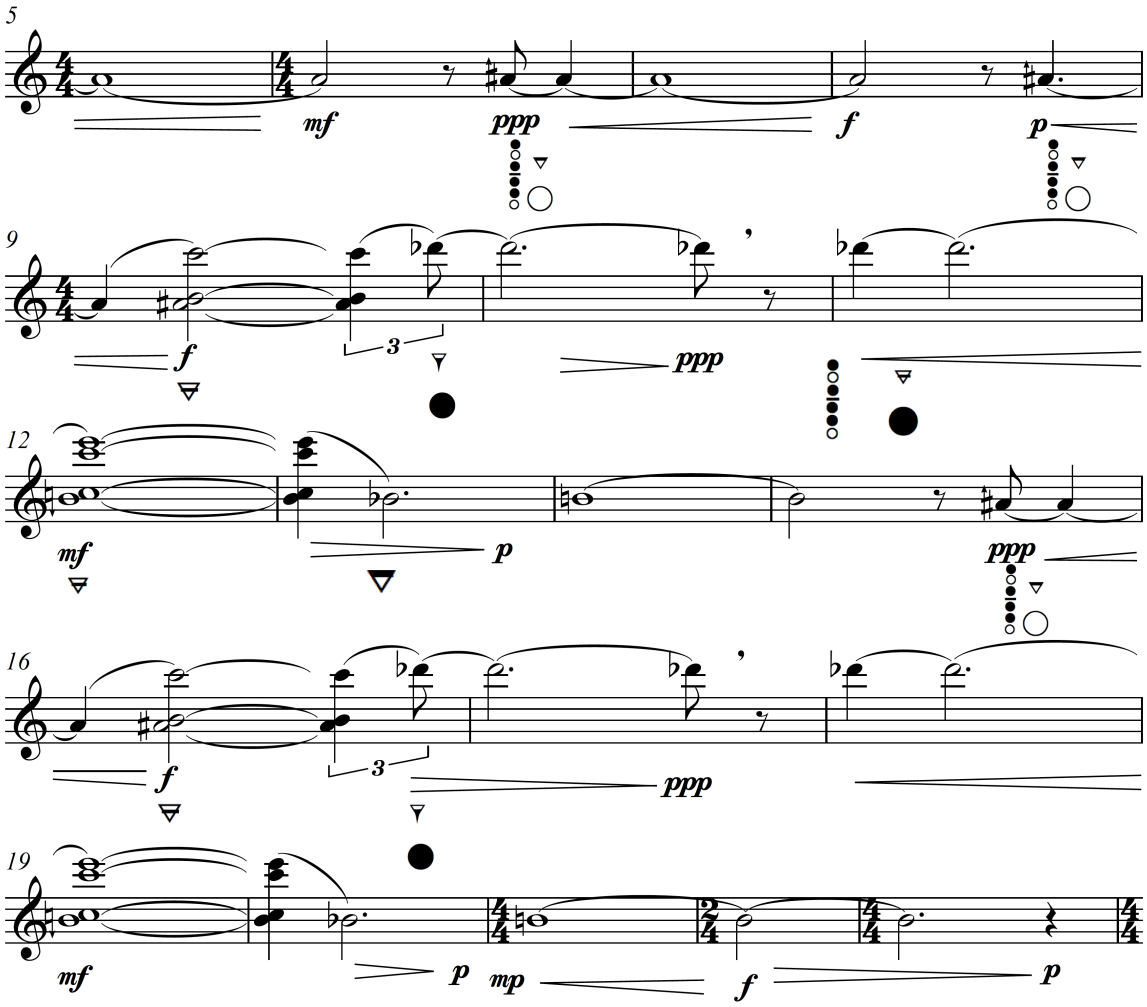

Figure 22. Multiphonics notation for oboe (Cleve, 2004)

Figure 23 demonstrates the multiphonic notational system adopted for the clarinet that was taken from Rehfeldt's *New Directions for Clarinet* (1994).

[15] A black circle indicates strong lip pressure and a white one indicates weak lip pressure. It is possible also to have a circle that is half black and half white, which would denote a medium lip pressure.

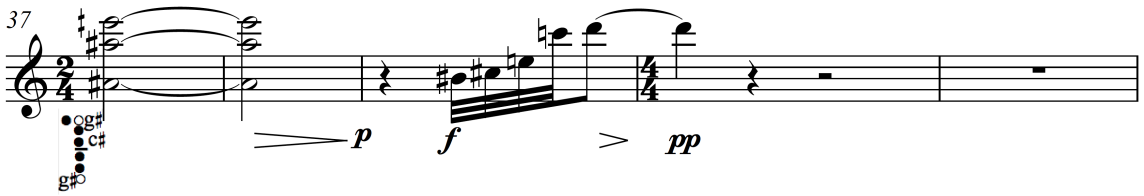

Figure 23. Multiphonics notation for clarinet (Rehfedt, 1994)

The vibraphone in *Fénytörék* works in a similar way to the pedalled piano in the next piece, *Extrapolations III*, in that it is allowed to resonate and blur the long strings of pitches together, creating an evolving timbre-stream with the addition of further pitches to its resonating sound mass. This technique will be discussed further in the following chapter.

4.6. *Extrapolations III* for solo piano[16]

4.6.1. Conception

Extrapolations III has an important position in this portfolio, as it is another transitional piece – in this case, a transition between the approach to constantly evolving timbre-streams in the first five pieces within this portfolio and the new approach in *Falling Out of Cars*, which was to follow.

In the first five pieces, it was possible to have long, sustained textures - constructed of pitches with soft, moderated attacks from wind and string instruments that are able to make their entrance as imperceptibly as possibly and then crescendo to a more perceivable level - that could evolve slowly in timbre over long durations. In *Extrapolations III* I wanted to create evolving timbre streams but also to avoid resorting to playing the strings within the piano or preparing it in some way. This meant that I would have to create these timbre-streams and long sustained textures with the relatively sharp, short attacks and rapid (on some notes) decays that we might expect to be produced by the instrument. The transition could be likened to that of Ligeti's transition between the "clouds" approach of *Atmosphéres* and *Requiem*, for example, towards the more mechanistic "clocks" approach arrived at via *Continuum* for harpsichord, an instrument with prominent attacks but lacking in sustain (Griffiths, 1997).

Ligeti's approach to creating large complex textures without long-sustaining wind and string instruments is one that we may think of as analogous to Pointillism, albeit in a

[16] A live recording of this piece can be found on Track 5 on CD 1 in Appendix 1 – Recordings 1.

different way than how Webern's Serial music is thought of as analogous to Pointillism. Pointillistic painting technique relies on single points of primary colours, which, viewed from a sufficient distance, the human brain interprets as being complex colour and texture fields. Ligeti achieves his "cloud"-like harmonic textures in *Continuum* (1968) in a similar way by creating masses of pitches with fast attacks and short decays, or "points", that are perceived by the listener as analogous to his large "cloud" textures of his *Atmosphéres* (1961) and *Apparitions* (1959). Another related approach would be Xenakis' "clouds" - drawing from the probabilities of Brownian Motion - constructed from pizzicato "points" in *Pithoprakta*.

An electroacoustic analogy to this process could, amongst other things, be granular synthesis, in which the evolving continuum of a sound can be broken up into short and - as far as human perception is concerned - constant constituent "grains". These grains can then be reassembled to produce new timbres from the reordered grains, or they can be combined with grains from other sounds to create new, synthesised sounds. Granular synthesis draws our attention to the illusion of continuous sound and, by extension, the illusion of continually evolving timbre-streams, leading us to think in terms of fields of "points", with each "point" having its own timbral quality; however, once amassed, "points" can be combined to form a wide range of harmonic, timbral and textural fields.

The contrapuntal possibilities of the instrument would allow for multiple temporal streams to be created, although these would be an added difficulty for the performer in that he/she would be attempting to create the effect of these multiple streams with

only two hands, rather than a number of different musicians, each with his/her own temporal stream. Other than the restriction of the piece utilising only one performer, the approach to the independence of the temporal streams is the same as in String Quartet and *Fénytörék*.

4.6.2. Independent Temporal Streams Forming "Evolving timbre-streams"

In the composition of this piece, it was essential that it related to the previous pieces in that the dominant texture should be the perception of individual lines moving within their own distinct temporal streams. To achieve this, the textures are generally single lines, or two-, three- or four-part counterpoint. Large vertical chords do appear occasionally, as in bar 17, shown in Figure 24, or as arpeggios in bar 32 in Figure 25; very occasionally the line is thickened by cluster chords, as can be seen in the first bar of Figure 26. However, the dominant texture throughout is a polyphonic one.

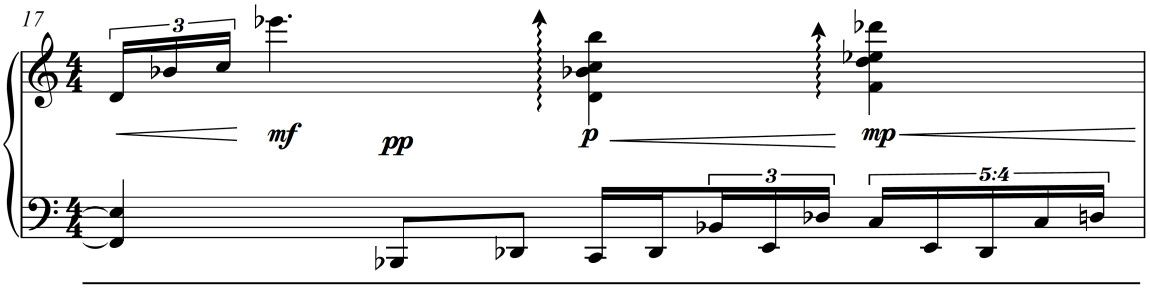

Figure 24. Large vertical chords in *Extrapolations III*

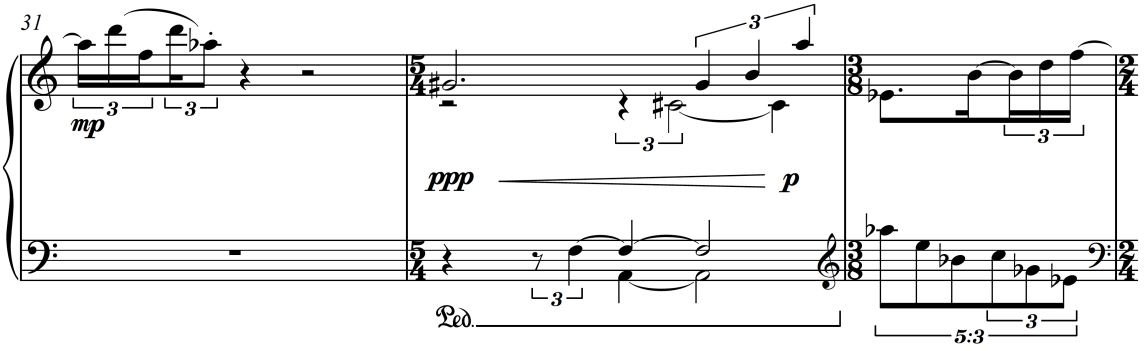

Figure 25. Arpeggios in *Extrapolations III*

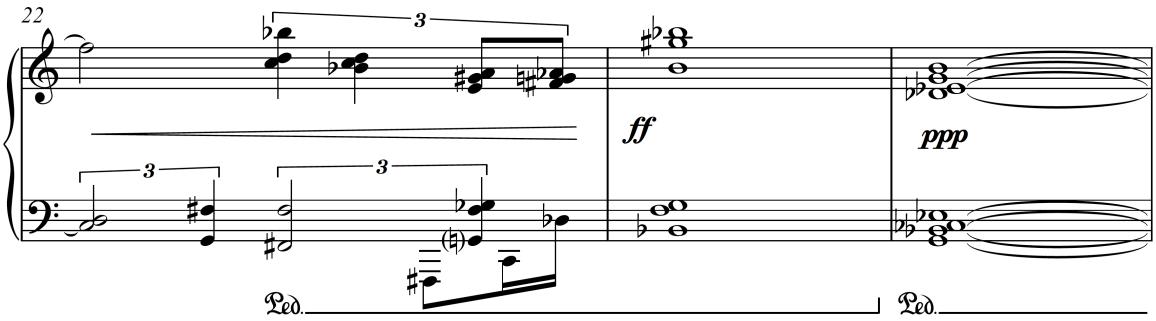

Figure 26. A line being thickened with cluster chords in *Extrapolations III*

In *Extrapolations III* for solo piano, the effect of the shimmering, constantly evolving timbre-streams, which, in *Fénytörék*, was achieved by using larger orchestral forces, was created by use of the sustain pedal for long periods during particularly active passages. This effect is illustrated in Figure 27.

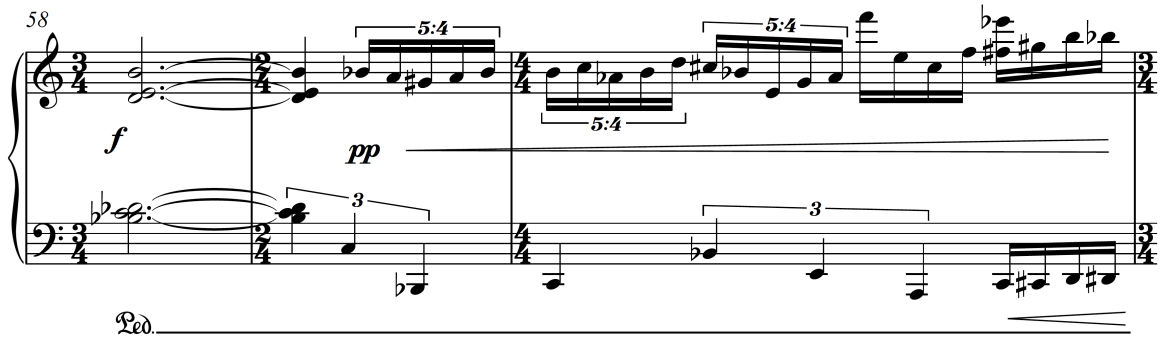

Figure 27. Use of pedaling in active sections to create evolving timbre-streams

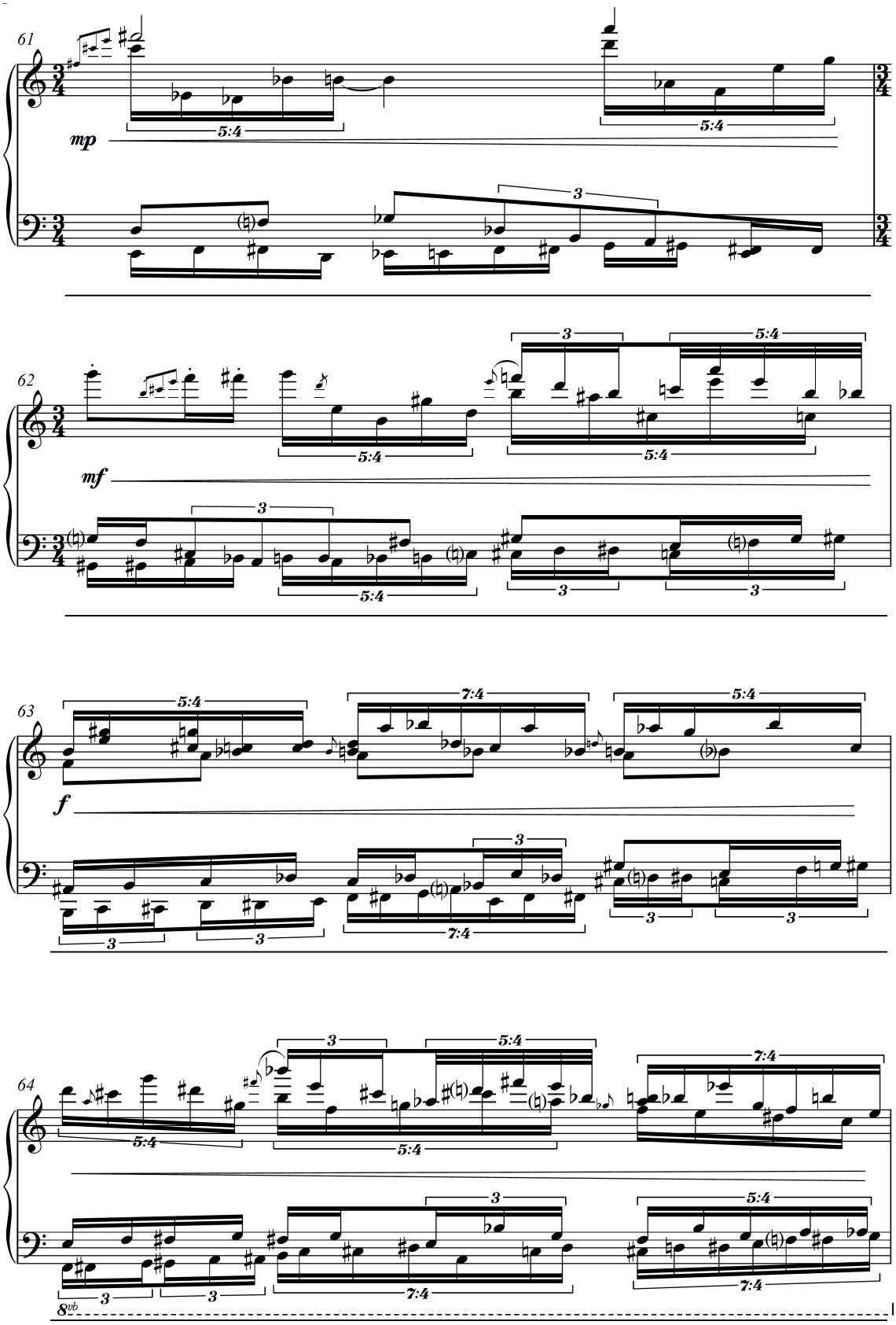

Figure 27 (cont.)

In passages like this, the notes begin to merge together and create spectrally interesting textures. Just as importantly, the undampened strings that are not played begin to resonate sympathetically and add further, related harmonics to the texture. The use of very low notes with the pedal depressed, such as in Figure 28, also stimulates sympathetic resonances in the other undampened strings.

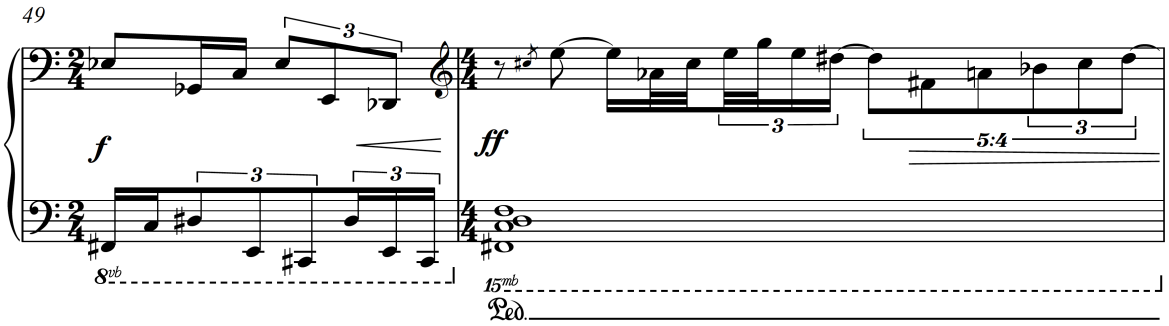

Figure 28. Use of low notes with the pedal depressed to stimulate sympathetic resonances

These elements combine to create a large, constantly evolving, pulsating sound mass. With the damper pedal depressed, large, fortissimo chords appear at key points throughout the piece, such as in Figure 29, and serve to set the rest of the strings resonating in sympathy to add further to the sound mass.

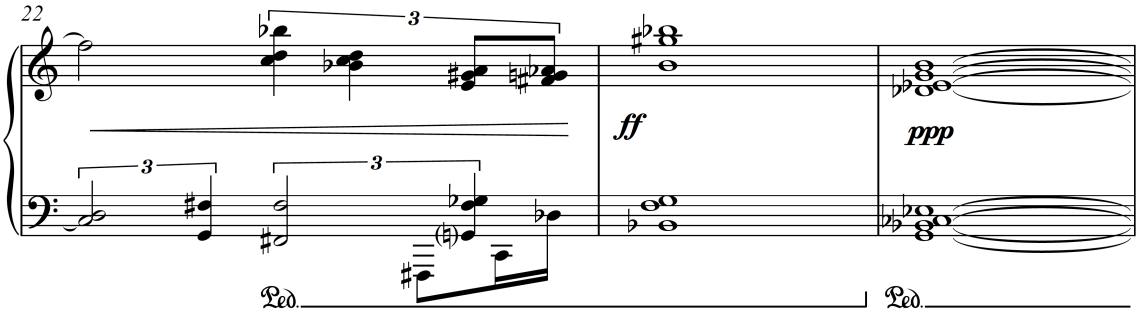

Figure 29. Use of large, fortissimo chords to stimulate sympathetic resonances

4.6.3. Pedalling as a Method of Creating "Evolving timbre-streams"

In general, pedalling is extremely important in *Extrapolations III*, as the sympathetic vibration of the unplayed strings is as important a part of the soundworld as the deliberately-struck notes. From bar 58 to the end of the entire piece, the pedal is depressed throughout this very active section, and the pitch/sound mass “bleed” that results, due to sympathetic resonance, is crucial to the overall effect. The last three chords, although starting pianissimo and becoming quieter still over nine bars, remain pedalled until five bars after the final chord is played. This is to allow for the interplay of the sympathetic resonances within the piece to die away naturally. In performance, any abrupt termination of these resonances by raising the pedal is to be avoided.

4.7. *Falling Out of Cars* for quarter-tone alto flute, guitar and live electronics[17]

4.7.1. Inspiration

> "…notes that almost became a tune, and then becoming lost once more" (Noon, 2003, p. 289).
>
> "Instead of inhibiting communication, where noise exists so too does greater communication" (Kahn, 2001, p. 26).

Falling Out of Cars was commissioned by Carla Rees of Rarescale, for Kingma system quarter-tone alto flute, guitar and live electronics.

Falling Out of Cars draws inspiration from Jeff Noon's 2002 novel of the same name. The novel is set in a fictional United Kingdom that seems to be contemporary with our own but appears to have suffered some form of catastrophe, which has altered the way the population is able to process information. People's normal state does not allow them to filter information properly, in a similar way to being under the influence of hallucinogenic drugs, such as LSD; this causes them to become overwhelmed and eventually hospitalised in isolation tanks. Characters in the novel refer to this overwhelming amount of information as "noise", from which the individual has difficulty extracting, or is unable to extract, the important bits of information relevant to them. The following extract is an example of how people are affected by the "noise":

> We had ground to a halt in the line, near enough to see that one part of the lorry had spilled its contents onto the road. Wooden

[17] A midi realisation of the flute and guitar parts from this piece can be found on Track 6 in Appendix 1 – Recordings 1.
A studio realisation of the first live electronics entry can be found on Track 7 of CD 1 in Appendix 1 – Recordings 1.

> boxes lay scattered about, glass sparkled from the tarmac. A cloud of dust hung in the air. My head was swimming with the detail of it all. There was too much to take in, too much information. I felt the noise taking me over (Noon, 2003, p. 14-15).

However, Noon (2003) is very ambiguous as to the nature of this problem in the novel and further adds to the ambiguity by describing objects as "getting noise in them", which would seem to imply that this problem with the information may also partly be to do with the objects themselves and not only with the perception of the people observing them:

> It was strange. No one can explain why the noise affects some things, some activities more than others, just like some people suffer more than others. But the game of chess had been one of the first to lose all its sense of rules. Clocks, mirrors, chess… (p. 97).

> You know what else they have? They have a lucidity engine. No, listen. It's a machine. You can put whatever you want in one end, anything that's broken or mixed up or fucked up whatever, anything that's got the noise in it, and it comes out the other end, all mended (p. 131).

A persistent theme throughout the novel, noise is central to the conception of the composition. The word "noise" is derived from the word nausea (Pearsall & Trumble, 1996, p. 986), which links it directly with the "sickness" of Noon's novel. An understanding of Noon's techniques of composition (Noon, 2001) and word-play might lead one to suggest that this etymological feature linking "noise" with "nausea/sickness" is the central theme around which *Falling Out of Cars* is constructed.

A technical definition of noise might be: that which obscures or reduces the clarity of a signal. In *Falling Out of Cars*, we encounter exactly this form of noise as something that obscures the clarity of the signal, in this case the series of codes and symbols required to understand the world around us. We read that, “Chess had been one of the first to lose all sense of its rules” (Noon, 2003, p. 97), by which we can understand that the noise quickly obscures its complex interdependency of rules and symbols.

Colloquially, many people might refer to a sound that is loud or unpleasant as “noise”. In the context of Contemporary Music, it is not unknown for new listeners to refer to dissonances or sounds produced through extended techniques as “noise”.

A more Cage-ian definition of noise might be that of an unwanted sound. We are continually surrounded by sounds, but when they are unwanted, or we wish to ignore them, they become “noises”. The Cage-ian approach of accepting sounds as they are, and in their own time and context, allows us to hear them not as “noise” but as musical:

> I BELIEVE THAT THE USE OF NOISE
>
> Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments (Cage, 1973, p. 3).

It is in the opening of *Falling Out of Cars* in which we find elements that relate most closely to this Cage-ian view of noise. The flute struggles to articulate itself, to make

its opening statement, but only produces fragments of what it wants to say through a series of sounds produced by extended techniques - key slaps, whistle tones, tongue rams and vocalisations - that would formally be outside the culturally coded performance practices over which the lattice dominates (Wishart, 1996, p. 23) and would, therefore, be regarded as unwanted or out of context and, in that case, as “noise”. This extended aural palette appears to obscure the clarity of the “signal”. The “information” - or “melody” - appears and disappears into the noise, like music on a radio stuck between stations.

However, this concept of the instruments attempting to articulate themselves but the information being corrupted by noise, in terms of the piece itself, shares some commonality with that proposed by Douglas Kahn in his book *Noise, Water, Meat: A History of Sound in the Arts*. What Kahn suggests is, what is noise and what is information is determined by what the observer/listener is looking for:

> A silent figure of significant noise exists in handwriting. There exists a basic form of letters to be intended to be read without any problems whatsoever. It is a form similar to the one in front of you at this very moment, lodged long ago in the institution of printing. Between pure legibility and an entirely illegible scrawl there lies a great deal of variability; it is a legibility of an apparent illegibility. What in some cases might be considered either undesirable or extraneous - that is, noise - might also be read as a person’s style, the result of a physiological (sickness) or environmental forces (writing on a bus), and the like. What one considers to be a scrawl depends on who is doing the considering, when, where, and in what capacity. Where a teacher would be intolerant of a scrawl, a graphologist would be excited by its wealth of information, and this would not preclude the teacher who moonlights as a graphologist (Kahn, 2001, p. 26).

Kahn then sums up his argument succinctly thus:

> Instead of inhibiting communication, where noise exists so too does greater communication. For those with a large investment in noise, this situation poses difficulties because it means that noise is always subject to operations that render it nonexistent (2001, p. 26).

In *Falling Out of Cars*, I explore the transitional area between information and noise (too much information). I also exploit listener expectations regarding "greater" communication of information - which actually involves severely limiting the amount of information - and areas which appear as "noise" and non-communicative, due to the wealth of information being presented within the system.

4.7.2. Conception

It was apparent that, in order to create some of the impression of evolving timbre-streams, it would be necessary to draw on lessons learned in *Extrapolations III* to create evolving textures from the percussive, short-lived notes of the nylon-stringed guitar.

Whilst thinking about how I might utilise the guitar in this piece, I was reminded of a particularly evocative passage in the novel *Falling Out of Cars* by Jeff Noon:

> Over in the corner, somebody was playing an acoustic guitar. Music. I had not noticed it before, this long stream of random notes that almost became a tune, and then becoming lost once more. The music folded itself around me, composed from shadows. Other strands joined in, more than could be played by one alone.
>
> Again, I heard a voice. I could imagine that a door had been opened, within the music, and I looked through. Henderson was telling us how she had called round at Cole's flat, at various times during the day, but there was never any answer (Noon, 2003, p. 289).

The evocative description of the “long stream of notes that almost became a tune, and then becoming lost once more” (p. 289) becomes a structural feature of *Falling Out of Cars* in that both the flute and the guitar attempt to organise their “random”-sounding lines into a octave unison “melody”, shown in Figure 30, that, before it manages to establish itself as the dominant texture, tumbles away into disorganisation, as can be seen in Figure 31.

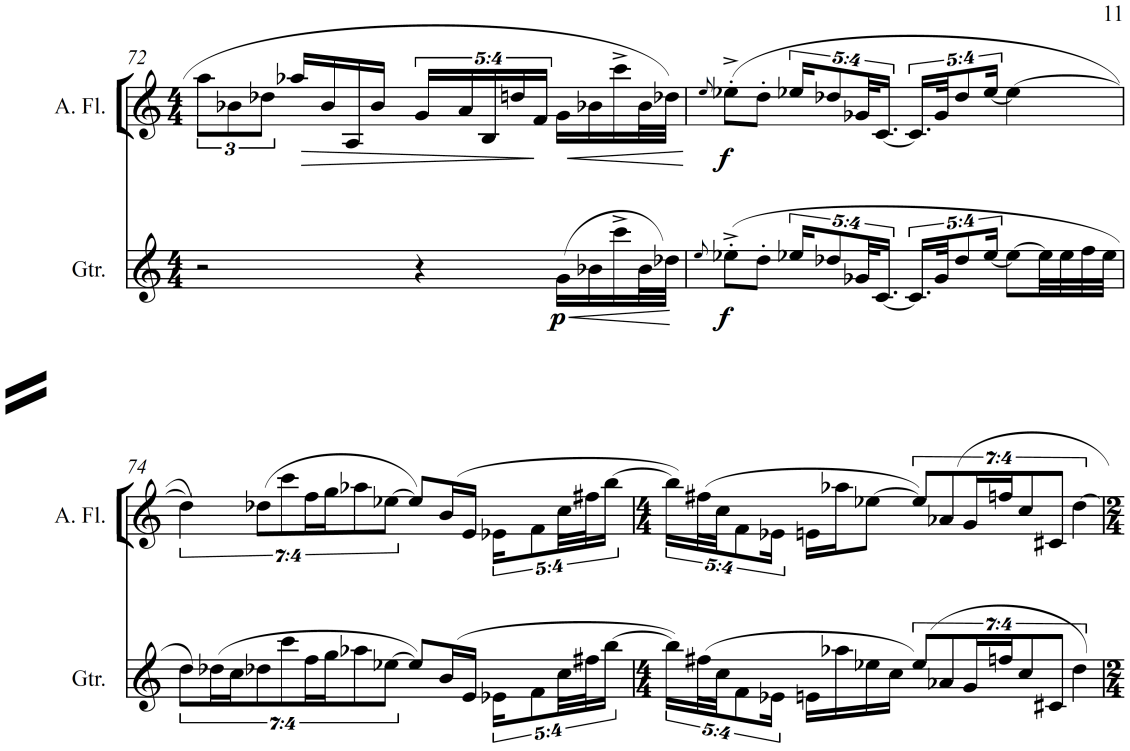

Figure 30. Octave unison “melody” of *Falling Out of Cars*

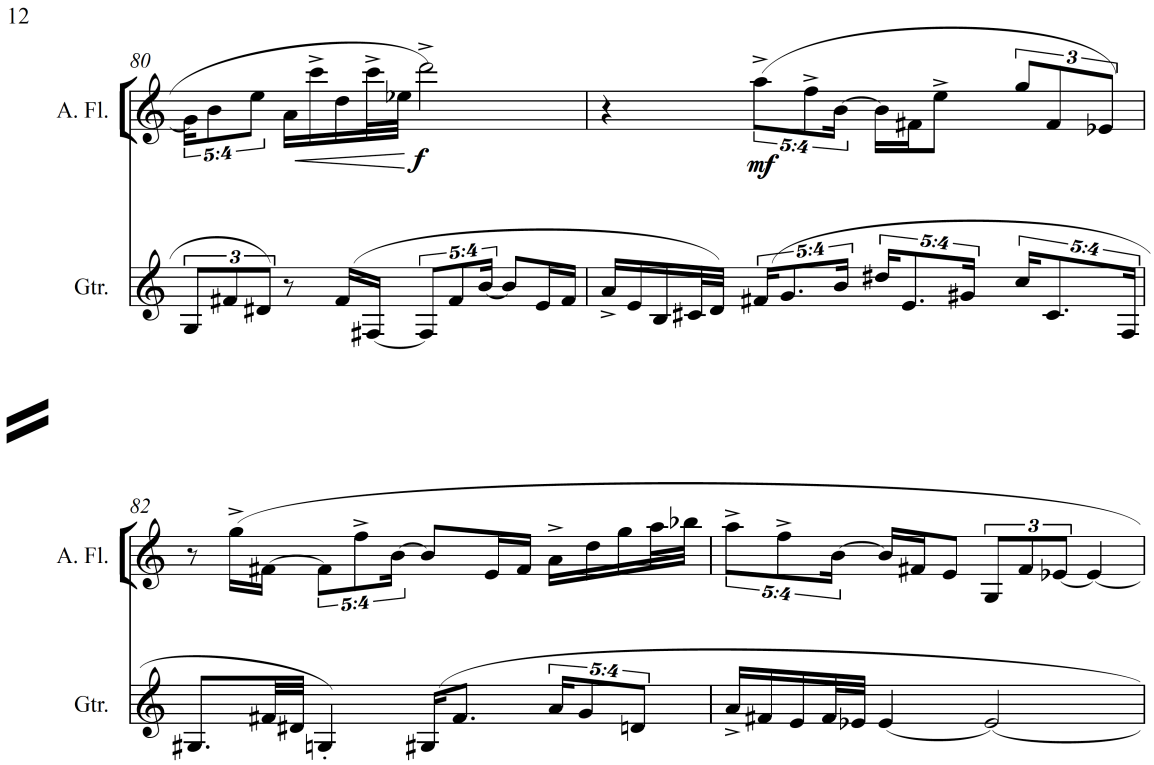

Figure 31. “Disorganisation” following the octave unison “melody”

It is important to point out at this point that “random” in this case is not referring to the introduction of any compositional principles that introduce a random element to pitch or rhythm, but refer to the quantity of information in these sections that might imply “randomness” to the listener. This quantity of information also remains analogous to the concept of “noise” within the work. In the same way, “melody” is referring to a highly limited amount of information, which is the removal of differences of pitch and rhythm between the flute and guitar to produce a unison line that, in colloquial terms, the lay listener might refer to as “melody”. This point will be returned to in the following section.

The idea of music emerging and then disappearing into noise is one that is explored within this composition, both in the guitar, as in the passage above, and in the flute

part. Both instruments emerge from out of the “noise” of the live electronics, as will be discussed in the following chapter.

4.7.3. Live Electronics

The incorporation of live electronics into this piece was crucial to its conception and execution. It was a central principle of the work that the live electronics should not be used to compensate for the limits of the acoustic instruments in producing evolving timbre-streams and multiple temporal streams, but instead to deal with these themes in a contrasting yet complementary way.

The flute family is, of course, capable of long, sustained lines and would, therefore, have been capable of performing individual lines similar to String Quartet and *Fénytörék*. However, the only other acoustic instrument in this ensemble was the nylon-stringed classical guitar, which has a fast, percussive attack and short decay time. This meant that the two acoustic instruments could not be combined to produce *Fénytörék*-like textures. One possible solution would have been to develop some process in the live electronics though delays, looping and pitch-shifting that would easily enable these textures to be created, although this was felt to be cheating somewhat and sidestepping the challenge.

There is a further problem with using delays and looping in pieces for live electronics and acoustic instrument pieces, which is that it requires the sounding of the instrument at the outset to provide something to loop. This, then, means that the process of performance must dictate the compositional process to some degree, and, as a result, the compositional process would be apparent to the listener in

performance, to which I refer in my paper (with Dr. Adam Stansbie) “Materialising Time and Space within Acousmatic Music” (2010) as the “chronotope of the composer”:

> The intrusion of the *chronotope of the composer* reveals the composition to be the work of an omniscient (in terms of the world of the composition) creator. This form of monologism defines the composition clearly as the work of an individual, manipulating the world of the composition in an attempt to demonstrate a particular truth and negates the possibility of experiencing the music “from within… as if it were our own expression,” as R.K. Elliott suggests (cited in Emerson, 1985). According to Bakhtin, “In such a world, an independent idea cannot be acknowledged in its own terms; it is either affirmed (that is absorbed) or repudiated” (Emerson, 1985). This intrusion by the authoritative voice brings a lack of distance to a work that reduces its ability to exist as an art form open to some degree of interpretation and reinterpretation and to some degree impoverishes its musical statement through the alienation of the listener (p. 60).

Caryl Emerson points to the problems with the obvious presence of the artist as creator and puppet master within a work when he writes:

> Distance, of course, is what guarantees voice autonomy in a work: a world where others’ ideas cease to be represented is ultimately a world where others’ ideas cease to exist (1985, p.71).

The “chronotope of the composer”, made apparent through the transparent use of a particular process, exerts a particular gravitational force on the other chronotopes at work in a piece, for example the “chronotope of the listener” (Kilpatrick & Stansbie, 2010, p. 60); it can draw the listener out of the compositional world itself and work itself into a position where the experience is that of hearing another individual manipulating and arranging sound, pitch, and timbre, for example.

One solution to this issue may have been to prepare pre-recorded sections that were triggered by the live-electronics performer, as I had done in my earlier work for string quartet and electronics, *Residue*. However, it was felt that this was not really in the spirit of “live” electronics, being merely an extension of a work for instrument and fixed-media/tape, and that the live-electronics performer should have a part to play that is interactive, performative, and responsive to the themes of the composition, rather than being a product of the compositional process.

The approach I took for the live electronics part is informed by a process I used in my electroacoustic piece *Tokyo Yakimono*, which itself is derived from a procedure described by Trevor Wishart at a guest lecture at Leeds College of Music in 2007; in Wishart’s front-end to the Composer’s Desktop Project software package, Soundloom, he has a process called Shred, which will cut up a sound file and reassemble the parts in a different order according to parameters defined by the composer.

If this process is repeated with the same sound file, the result is a series of sound files, each more “shredded” than the last. If the process is repeated enough, the later files will start to aurally resemble white noise. In *Tokyo Yakimono*, basing my process on the one described by Wishart in his lecture, I arranged the files in sequence, beginning with the un-“shredded” file first through to the most shredded file, which resembles white noise. With careful processing, editing and cross-fading, this procedure produced a gradual aural progression from recognisable sound to “noise”. Once the sound had reached the point at which it resembled white noise, I

filtered it with a very narrow band pass filter[18], which I could change in frequency range and bandwidth to produce “melodies” from “noise”.

For the live electronics part of *Falling Out of Cars*, I conceived of a live version of this same process, in which the live electronics performer could control the volume of the live electronics part, the rate at which the sound file was shredded, and the band width and frequency range of the band pass filter in real time to play a “melodic” line written in graphic form in the score. The actual program itself, called Scratter[19], was built in Max/MSP by Kingsley Ash according to my specifications.

In practice, prior to the performance, the guitarist and live electronics performer record the following three guitar parts, which form a four-part texture, and then bounce them down to a stereo file. This stereo sound file is then triggered at specified points in the score, which the live electronics performer then shreds according to the graphics within the score. This is illustrated in Figure 32 below.

[18] A band pass filter is a device that allows frequencies within a given range to pass but rejects all frequencies outside of that range.

[19] The Scratter Max/MSP patch and a video demonstration of its operation can be found on Data Disk 1 in Appendix 6 – Additional Data.

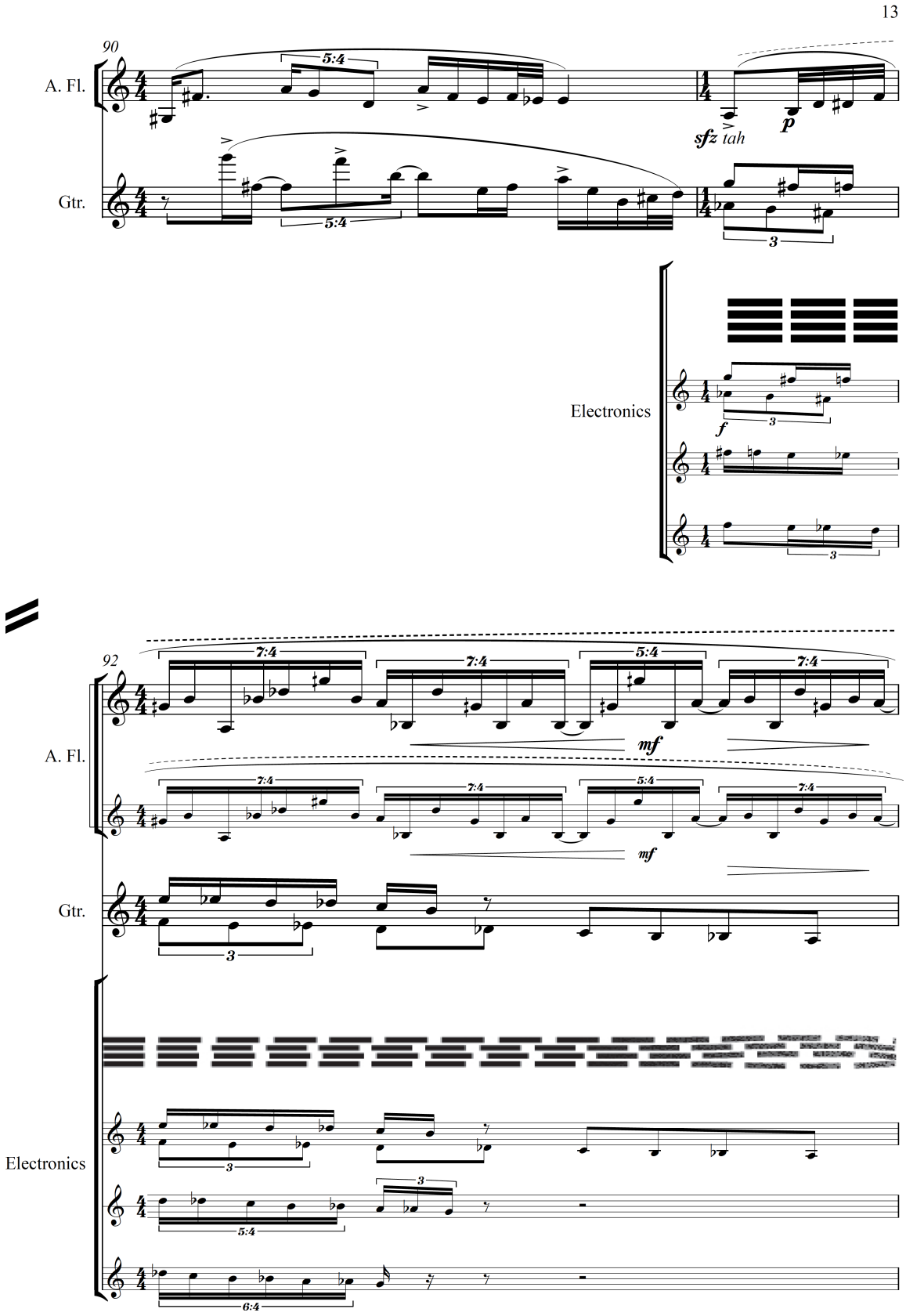

Figure 32. Traditional and graphic notation in *Falling Out of Cars*

The displacement of the rectangular blocks in the score indicates the rate at which the sound file is to be shredded, with the grey band representing the sound file shredded to its “white noise” state. The narrowness of the grey band indicates the narrowness of the band pass filter and its position - high or low - and the shape of the line indicates the “melodies” to be played through the live adjustment of these filter parameters. The relative light shade of the grey line indicates how loud the live electronics should be, with black being the loudest.

In the performance of the piece, the flute and guitar are occasionally overwhelmed and seem to disappear into the “noise” of the live electronics (itself derived initially from the sound of the guitar). At other points, the acoustic instruments emerge from the background of white noise, as if the listener is structuring the plethora of information, that is, translating the noise into something that “almost [becomes] a tune” (Noon, 2003, p. 289).

4.7.4. The Final Piece

In a very loose sense, the final version of *Falling Out of Cars* has a form with echoes of the *ritornello*. The first appearance of the “ritornello” begins on the fourth beat of bar 39 in Figure 33 below.

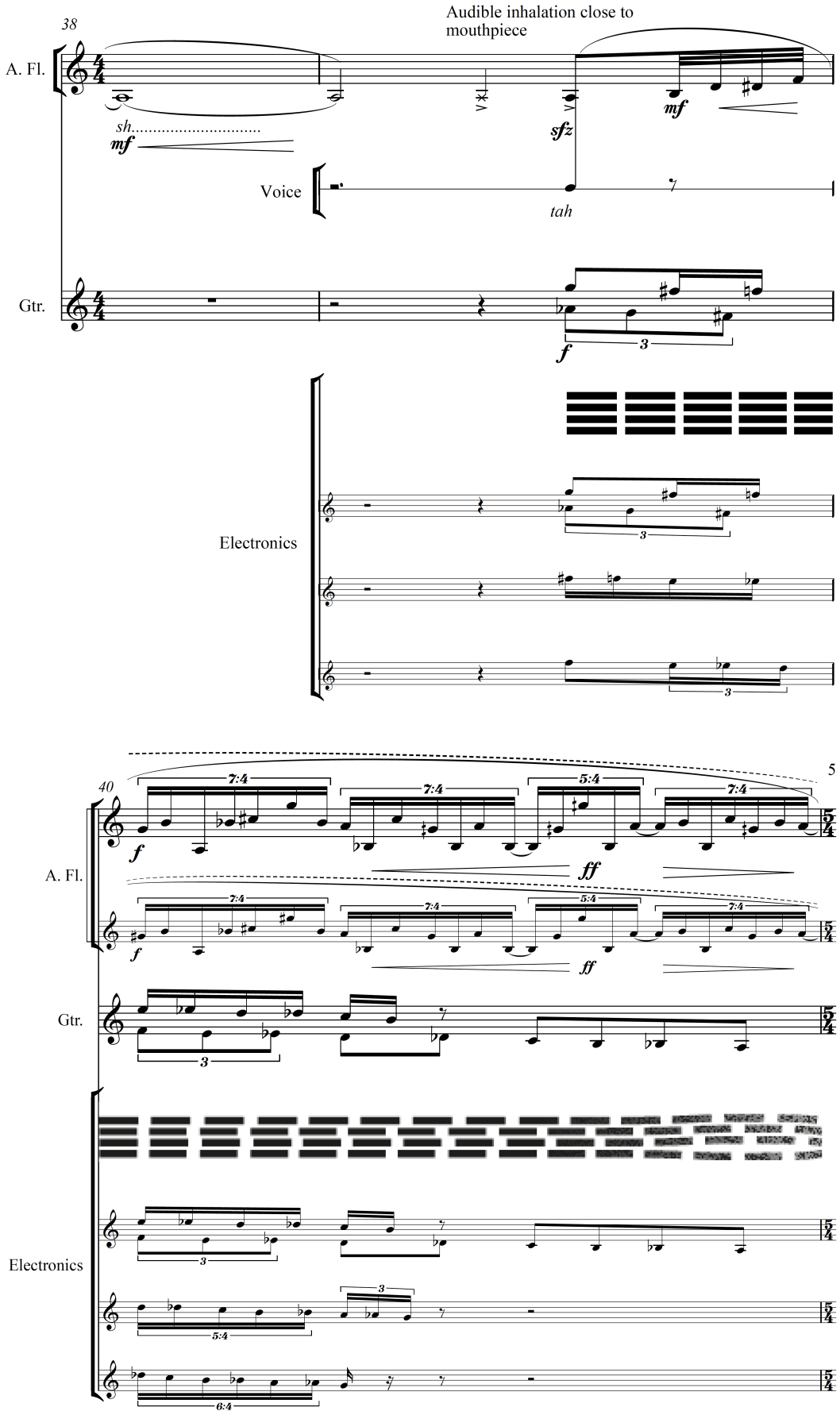

Figure 33. The “ritornello” from *Falling Out of Cars*

The “ritornello” appears again in bars 52, 92, 110, 177 and 195.

Traditionally, the ritornello acted as a unifying feature and could be used to create unity within a work containing disparate sections. In *Falling Out of Cars*, it is used simultaneously as returning - and thereby unifying - musical material, and yet, at the same time, it serves as disruptive, noise-based material containing “too much information”.

In some ways, the flute part in the “ritornello” shares some similarities with passage-work, yet its pitch information is obscured by the microtonal inflections - or *infections*, if we continue Noon’s idea of noise as a sickness - of some of the pitches, and the quantity of information in its rhythmical notation, reduce/elevate it to noise. (The microtonality and rhythmical complexity throughout this piece is a continuation of the theme present throughout my work in this portfolio: breaking with the domination of the lattice-based approach of the pitch/duration paradigm). The “passage-work” is further obscured by the rhythmically contrasting guitar part.

From out of the “noise” - or the “too much information” nature - of the “ritornello”, the flute and guitar attempt to form themselves into a more traditional melodic pattern. However, each time this seems like a possibility, the “ritornello” forces its way in, scattering the material. In effect, the final result is that the return of this material does provide some structuring and a sense of unity, but at the same time frustrates any attempt to formulate an extended period of traditional melody.

This piece has not yet received its premier by Rarescale, as sadly Carla Rees' quarter-tone Kingma-system flutes, along with all her scores, personal possessions and pets were lost in an arson attack during the 2011 London riots. Carla is currently in the process of replacing her flutes, and we hope a performance will take place in the not-too-distant future.

4.8. *Bempton Cliffs* for string quartet[20]

4.8.1. Origins

Bempton Cliffs sits in the portfolio as a partner piece to my opera *Flight Paths*, as it was a crucial step in the development of the opera and much of its material is present in the opera too. However, although *Bempton Cliffs* served as a useful stepping-stone in the development of the opera, it is a composition in its own right and marks an important stage in the development of my compositional language.

Although I was commissioned to compose *Flight Paths* in 2009, I received the libretto much later. However, I had been in very close discussions with the librettist/director/producer Adam Strickson, who had specified a number of dance sections to include as interludes in the opera. One of these dances was specified as a dance of the seabirds, and I decided to compose a string quartet that would not only provide material for the seabird dance sections, but would also serve as an incubator for the development of related material that could then be explored further in the composition of the opera itself.

4.8.2. Field Recording and Birdsong

The initial inspiration for the seabird dance was the field recording I had made at Bempton Cliffs in East Yorkshire as part of my research. One of the principles I had in mind, both when visiting Bempton Cliffs and studying my field recordings, was the idea proposed by R. Murray Schafer of the "keynote" of a landscape, which he defines as:

[20] A recording of this piece can be found on Track 8 of CD 1 in Appendix 1 – Recordings 1.

> … a musical term; it is the note that identifies the key or tonality of a particular composition. It is the anchor or fundamental tone and although the material may modulate around it, often obscuring its importance, it is in reference to this point that everything else takes on its special meaning. Keynote sounds do not have to be listened to consciously; they are overheard but cannot be overlooked, for keynote sounds become listening habits in spite of themselves…
>
> Even though Keynote sounds may not always be heard consciously, the fact that they are ubiquitously there suggests the possibility of a deep and pervasive influence on our behaviour and moods (Schafer, 1994, p. 9).

Schafer also discusses birdsong as keynotes:

> Each territory of the earth will have its own bird symphony, providing a keynote as characteristic as the language of the men who live there (1994, p. 31).

The soundscape at Bempton Cliffs during the breeding season in May, when the *Flight Paths* story was to take place, could be described as a symphony, but a wild, raucous one. One of the fascinating features of seabird calls (even I am reluctant to call them songs) is that they are more noise-based than many inland birds' and are not what humans, in their habit of anthropomorphising, would think of as song. Furthermore, these calls, in terms of being "melodic", are not as easily translatable to the instruments of the orchestra as the songs of the nightingale, quail and cuckoo in Beethoven's "Pastoral" symphony (Simpson, 1975), or those of the myriad of exotic birds in Messiaen's *Oiseaux exotiques* (1955-56).

Amongst the cacophony that is Bempton Cliffs in May, one particular seabird call is dominant and could easily be designated the primary keynote of that acoustic space:

the kittiwake. The kittiwake is so named because of its distinctive call (kitt-ee-wake), which also means that it dominates the space, not only in sheer numbers and in loudness, but by filling the aural space by calling its own name.

Certainly to my ears, a secondary keynote in the environment would be the call of the gannet, not for its particular dominance in the soundscape, but more for the way it manages to punch through the cacophony and reaches further inland, heralding the approach to the cliffs.

The field recording process has played a role in shaping this piece, specifically in the way in which the microphone acts as a lens through which to audition the soundscape. One important feature of Bempton Cliffs is that it is a place of *abrupt* transition. In the physical sense, it is a place where the earth falls away sharply to the sea; the line of the earth flies off into the sky; and the sea and the sky butt up against one another on the horizon. In a sonic sense, it is a transition between the natural sounds that inhabit these three environments: moving grass, insects, nesting inland birds and small mammals of the ground; sea birds, both in the air and floating on rafts; and the crashing of the waves against the cliffs. The microphone assists the listener, wearing headphones, to focus in on one of these sonic environments, while, at the same time, excluding the others. The most striking contrast is made between focussing the microphones towards land and then focussing them towards sea. Landward, the sounds tend to be gentler, with swaying grass, insect sounds and, anthropomorphically speaking, “musical” birdsong. Seaward, we are faced with the relentless violence of the sea and the raucous, noise-based sounds of a cacophony

of seabirds. It was these contrasts and rapidity of transition that I aimed to capture in *Bempton Cliffs*.

Another important aspect of my compositional practice was the synthesis of the techniques I had developed through pieces such as String Quartet and *Fénytörék* and the ostinato techniques of my early influences, such as Bartók and Kurtág, as well as the ostinato-based music of Rock and Jazz.

Bempton Cliffs opens inland with the sounds of the field birds chirping, represented by interlocking harmonics played between the two violins and the viola, as illustrated in Figure 34 below.

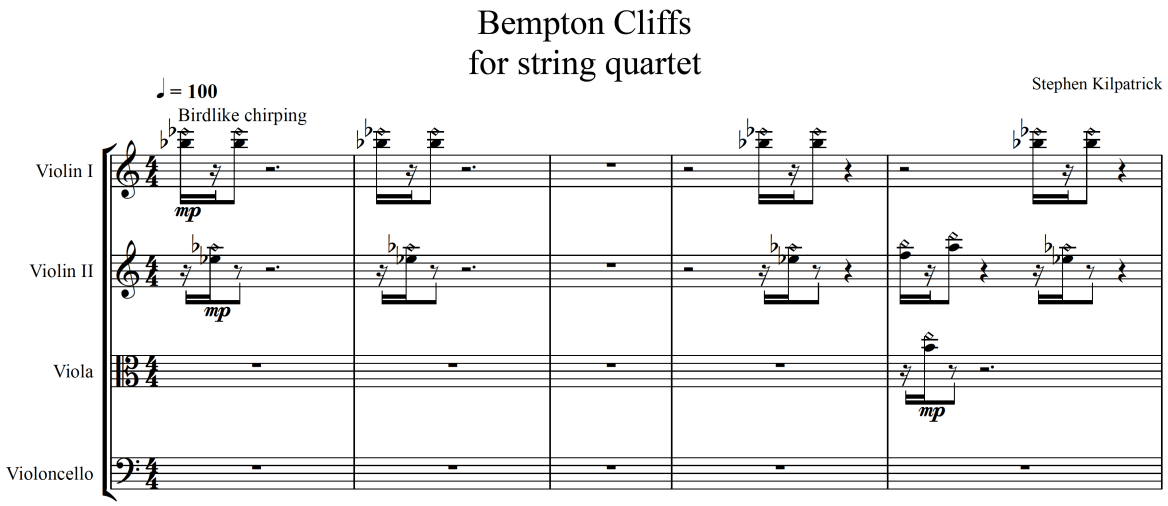

Figure 34. Birdsong represented by interlocking harmonics at the opening of *Bempton Cliffs*

The use of birdsong in this composition is intended to be evocative, as opposed to an ornithological study, or even a piece where ornithological study holds a central position, such as Messiaen's *Oiseaux exotiques*, and motifs have a primarily musical function. However, in this opening section, there are some transcriptions of thrush

song, shown in Figure 35, which I felt could evoke strongly the sonic landscape of the landward-facing areas of Bempton Cliffs.

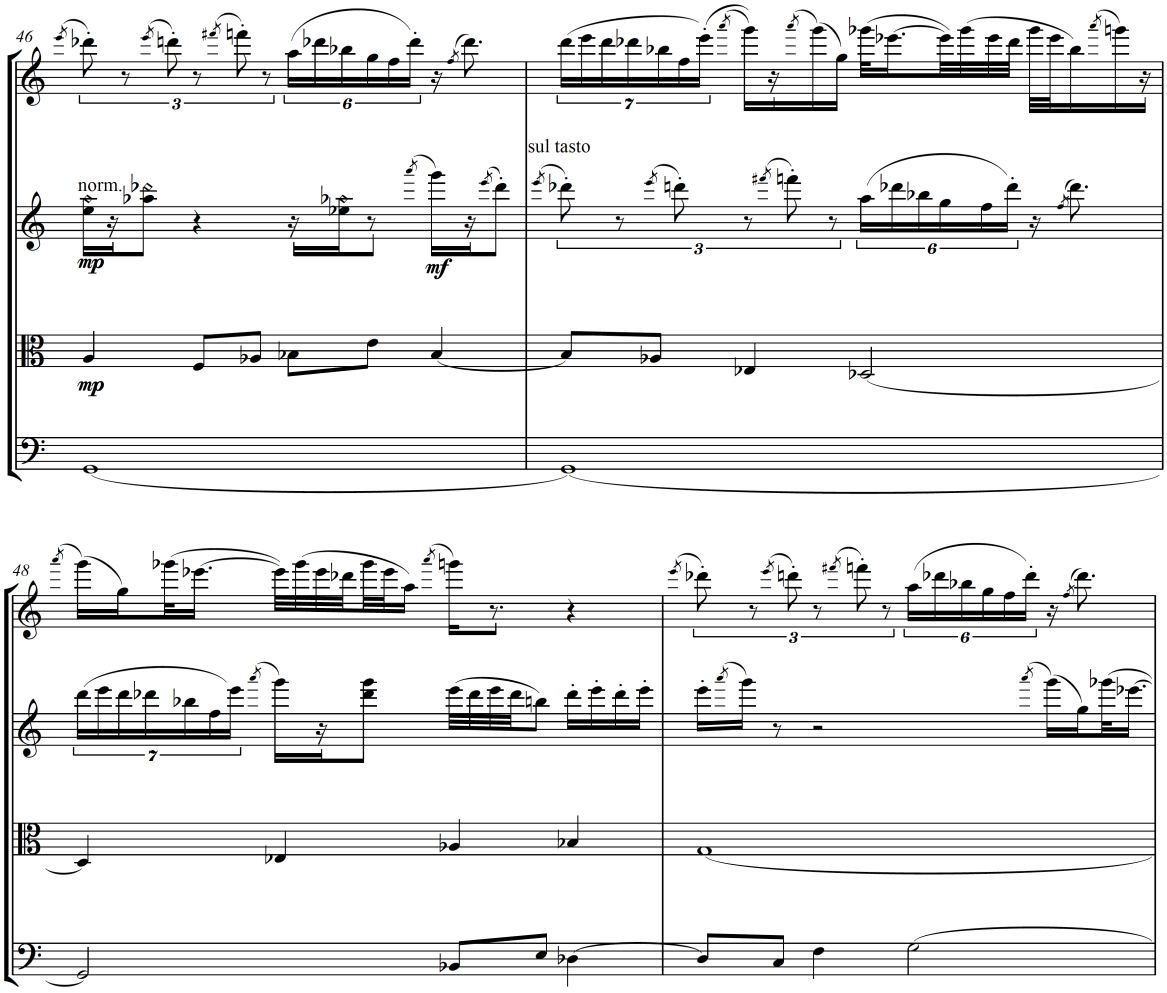

Figure 35. Thrush song in *Bempton Cliffs*

The folk-like modal melody that forms the basis of the fugue in this section deliberately references Hungarian folk music, as discussions with the opera librettist Adam Strickson had revealed that there would be a Hungarian character in the opera who would be closely related to the birds. This character would become Ilona, who works for the RSPB (Royal Society for the Protection of Birds). This melody was, therefore, developed to be song-like in nature.

There is also a more subtle engagement with the ideas of continually evolving timbre-streams and ways to break away from the “domination of the lattice.” For example, in Figure 36 we can see an evolving timbre stream in bars 75 and 76, where the two-note, repeated pattern is bowed with a position that gradually moves from *sul tasto* to *normale* before launching into the folk-like melody discussed earlier.

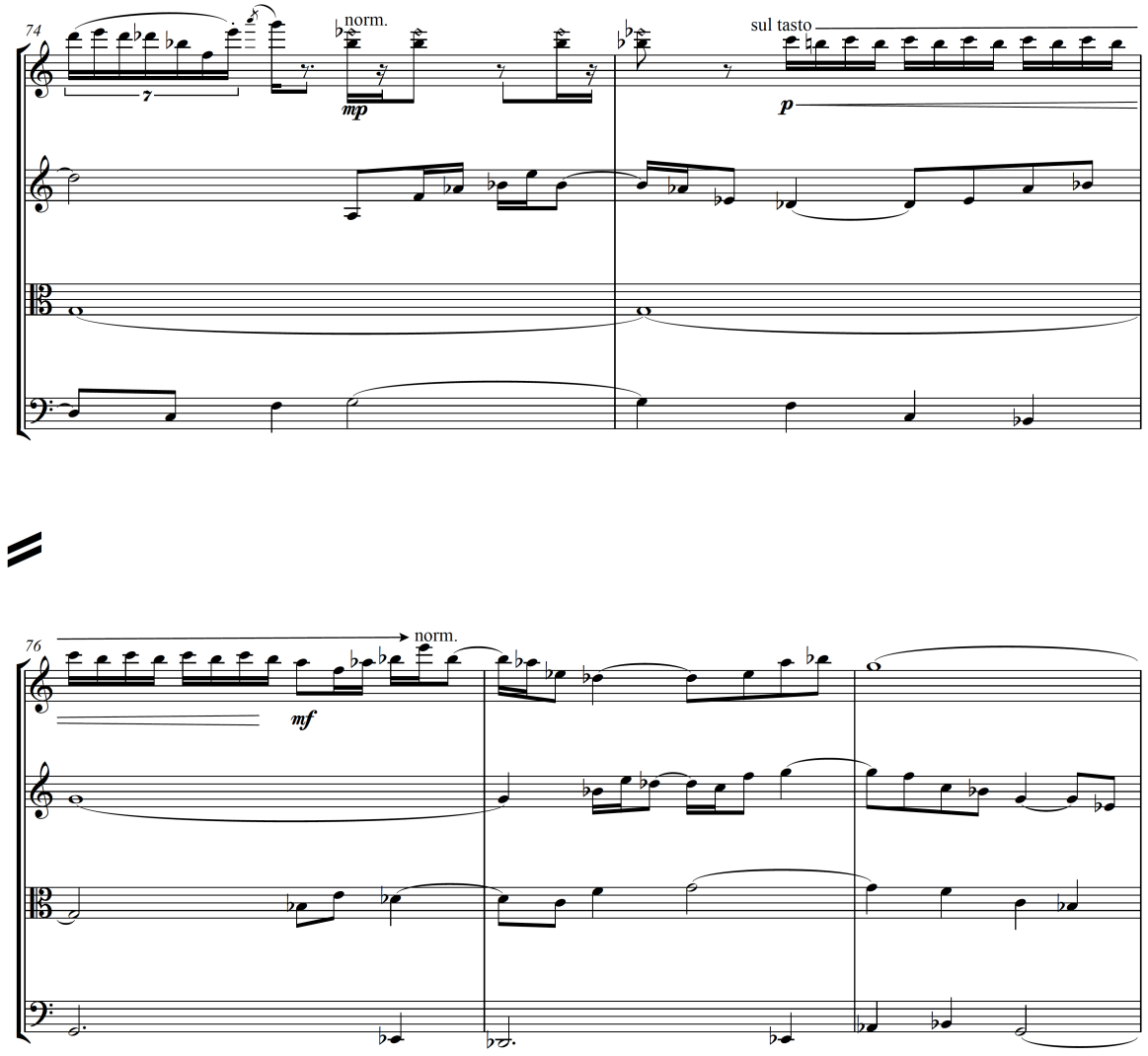

Figure 36. Sul tasto to *normale* transition in *Bempton Cliffs*

There is a perception of a breaking with the “domination of the lattice” in this opening section in the way that, until the fugue begins to establish itself, the birdsong lines

appear to take place within their own temporal streams and without obvious (perceived) synchronisation with other parts, as can be seen in Figure 37. The birdsong also appears temporally independent of the gradually accelerating fugue-like material.

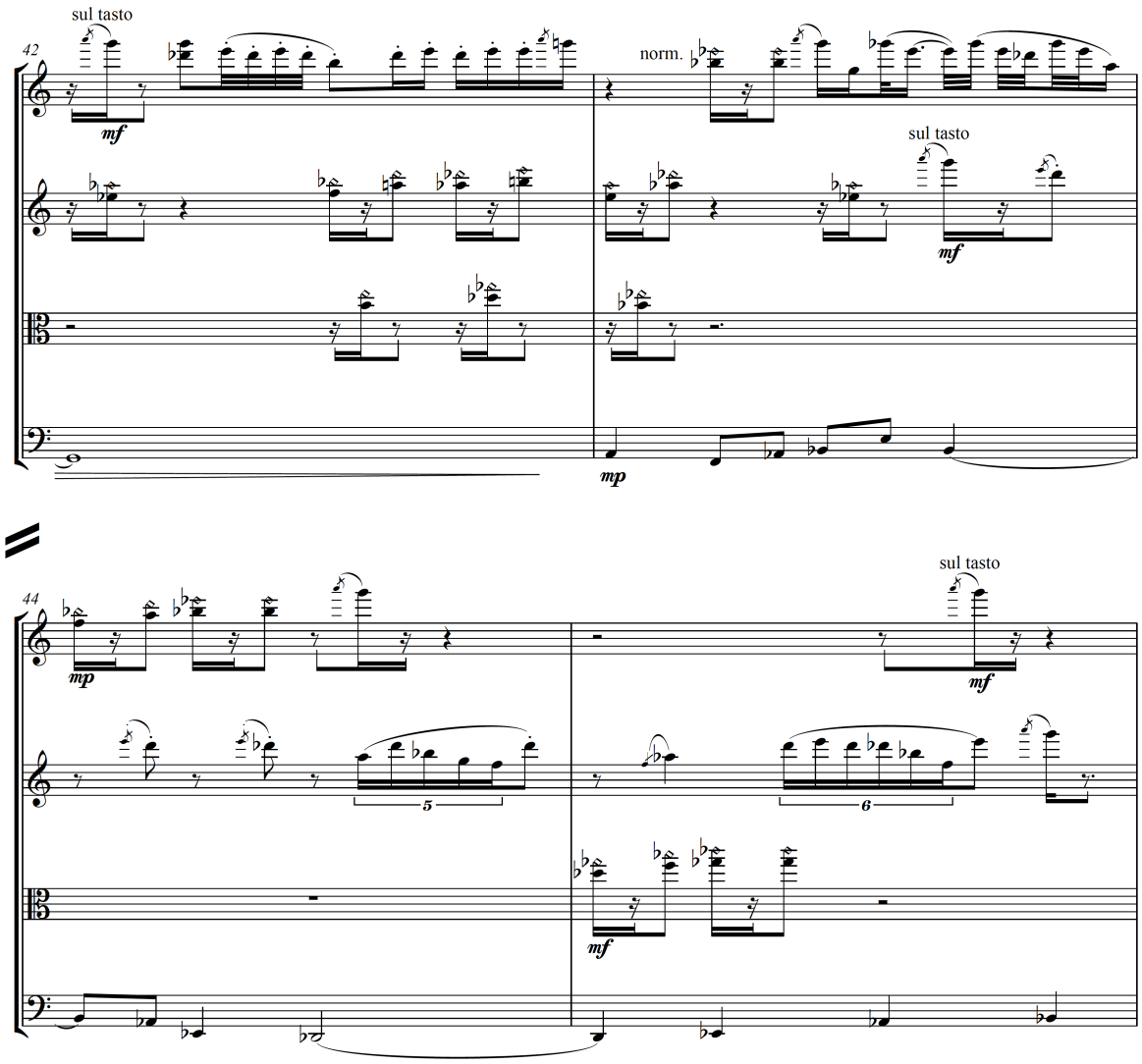

Figure 37. Birdsong in *Bempton Cliffs*

Bempton Cliffs' nature of being a place of abrupt transition is reflected in the abrupt musical transition that begins with the gannets' call in bars 94 and 95, shown in

Figure 38. The gannet's call is performed by the 'cello by blocking off the strings to produce a low scraping noise.

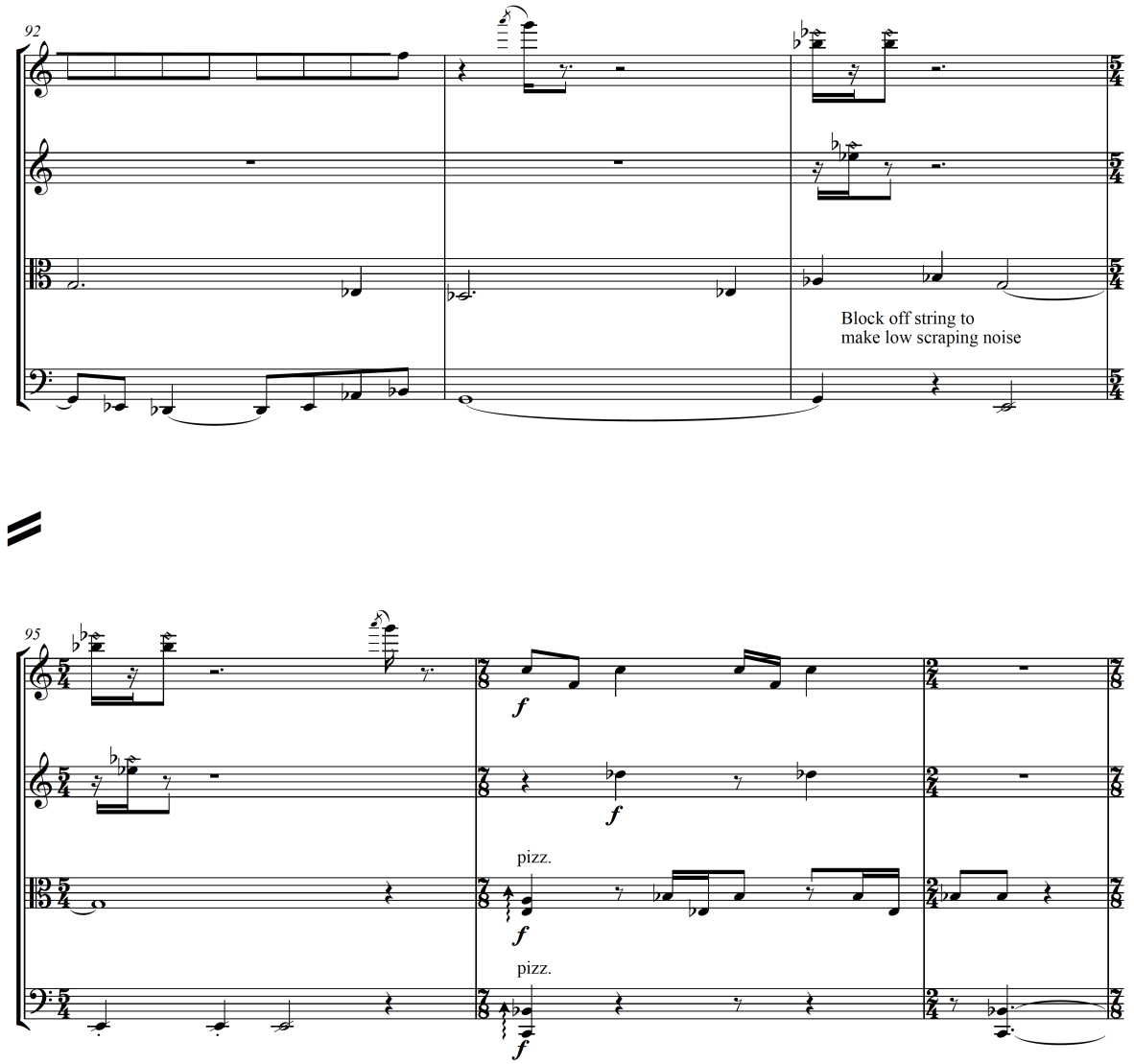

Figure 38. The gannet's call in *Bempton Cliffs*

This call heralds a sudden shift of the listener's attention to different musical material: the harsh calls of the seabirds. At this point, it is as if the microphone has been turned away from the inland direction and out to sea, in the direction of the gannet call, its cardioid pattern now not picking out the soundworld that lies behind it.

The motif that represents the kittiwake call in the seabird sections is not a transcription of the call itself, but a musical motif with enough similarity to the call that the listener can still make the association. The noise-based element of the kittiwake's call is represented by the regular semitone clashes between the parts. The ostinato itself is a composite one consisting of all four instrumental parts at some times, as can be seen in bar 114 in Figure 39.

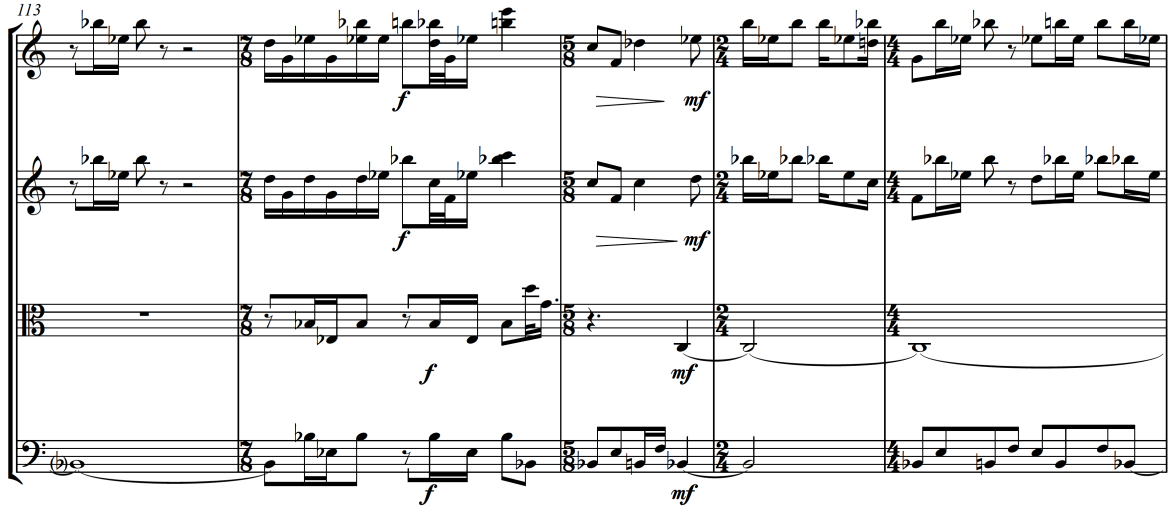

Figure 39. The kittiwake ostinato from *Bempton Cliffs*

Besides being an area of great importance in bird conservation, Bempton Cliffs had been an important RAF (Royal Air Force) base throughout World War II and the Cold War. The remains of the base itself overlook the cliffs and their wild "symphony" of birds and, in reflection of my own activity in the area, had been very important as a listening base.

The significance of Bempton Cliffs as an RAF site during World War II was something that I knew was going to be relevant to the forthcoming opera in that one of the characters was to be an elderly, ex-ATA (Air Transport Auxiliary) girl who had flown Spitfire aeroplanes during the war. This aspect of the landscape of Bempton

Cliffs is reflected in a return of the glissandi of *Vonósjáték* and String Quartet, albeit in a more restrained and descriptive role. The glissandi are used in such a way as to evoke the Doppler effect of aeroplanes passing overhead and swooping through the skies, as if in a dogfight. This can be seen if Figure 40.

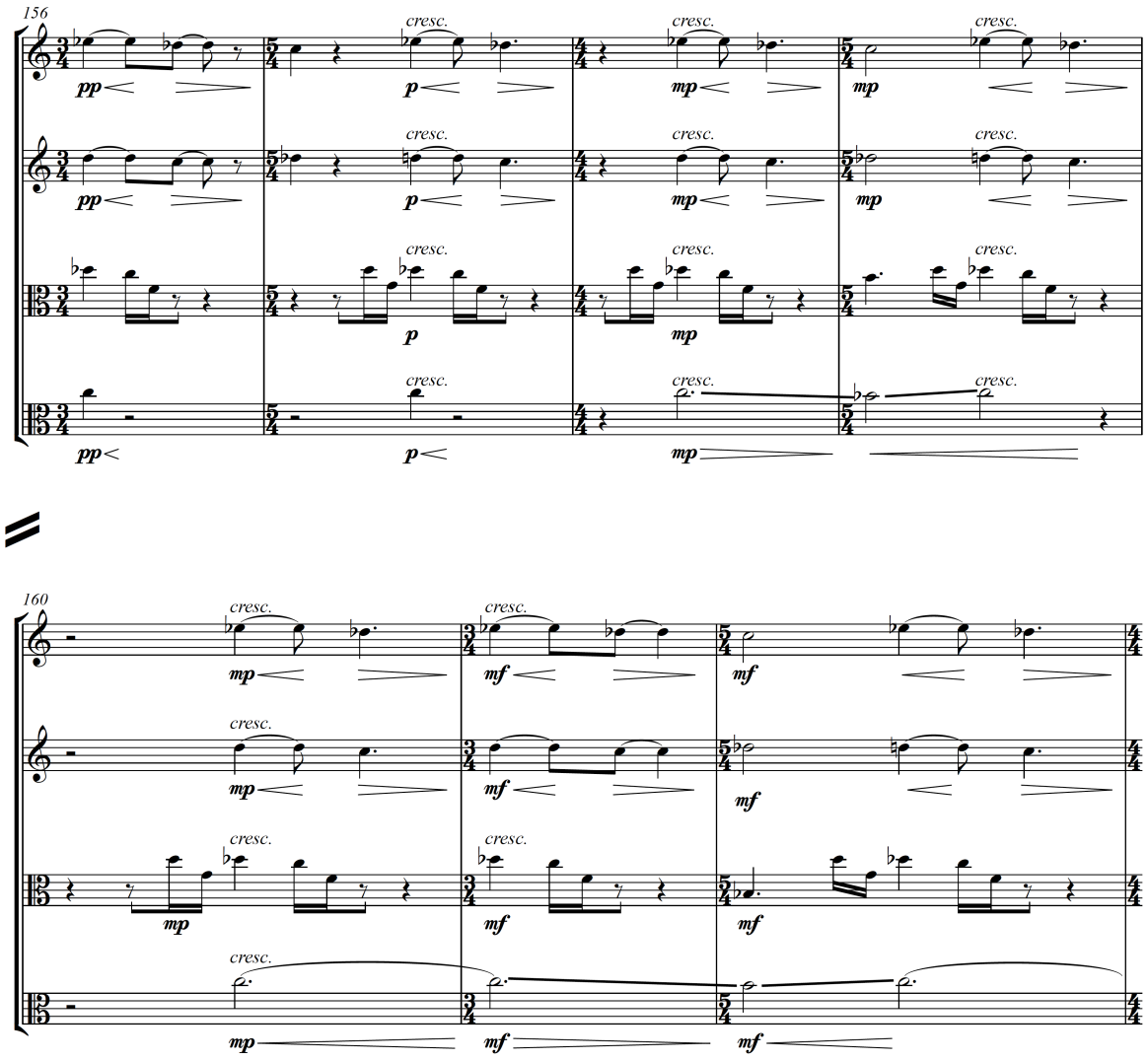

Figure 40. Use of glissandi in *Bempton Cliffs*

4.8.3. Structure and Form

Structurally, *Bempton Cliffs*, in a small way, references bridge, or arch, form in that it closes with a return to the field bird song with which it opened. In this case, the fact

that arch form can refer to a non-developmental narrative, as in the chronotope of the early Greek novel discussed in the Literature Review, supports the view that Bempton Cliffs, despite the changes over the years, is an “eternal” place and a place of elemental forces. The arch form structure ties it in with works such as Bartók’s *A fából faragott királyfi* and *A kékszakallú herceg vára*, which deal with eternal questions of humanity (Frigyesi, 1998; Kilpatrick, 2007). *Bempton Cliffs*, in contrast, explores eternal questions of nature.

4.9. *Flight Paths*: A Chamber Opera[21]

4.9.1. Background and Context

When composing this opera, there were many more factors to consider concerning the audience. Unlike my electroacoustic compositions and acoustic concert music, a large proportion of the audience for *Flight Paths*, particularly at the Bridlington performances, would be the people of the community and not necessarily the same audience that would attend a concert of contemporary music. The opera itself formed part of a larger project of urban regeneration, as well as to engage the people of the East Ridings area in opera and the act of singing[22]. My intention when composing *Flight Paths* was not to compose a Popular Music opera or to compromise my musical language and vision; however, I did want to produce a piece of music that would be fit for purpose in that it should neither alienate the local community nor patronise them. As part of this vision, I wanted to retain my musical language, yet clothe it in a manner that would engage the audience, rather than alienate them.

The local community and its involvement was crucial to the success of *Flight Paths*, as, not only would they be the audience, but they would also provide sixty musicians in the form of the Buckrose Concert Band and the Bridlington Community Ladies' Choir. Both ensembles were made up of community members, and neither ensemble

[21] An audio recording of this piece can be found on CD 2 in Appendix 2 – Recordings 2. A DVD of its performance can be found on DVD 1 in Appendix 3 – Recordings 3.

[22] In the period leading up to the premier of the opera, community singing workshops had been taking place around the Bridlington area. A number of community members who had taken part in these workshops became the Bridlington Community Ladies' Chorus, which played an important role in the opera performances.

enforced an entry requirement level, which meant both ensembles contained some absolute beginners, as well as some good, keen amateurs.

This also was to be my largest-scale work to date and would last between seventy-five and ninety minutes. The duration was an important factor in how I dealt with degrees or levels of information. For example, *Extrapolations III*, discussed earlier in this commentary, has, in terms of rhythm and pitch information given, a high degree of information per minute. For a work of *Flight Paths'* duration, this degree of information for that length of time would require a high level of concentration and would be exhausting, even for an audience member accustomed to contemporary music concerts.

These restrictions were in no sense an obstacle or hindrance; in fact, they offered an opportunity to synthesise techniques and language developed prior to the commencement of my Ph.D. and the practice developed during my Ph.D. candidature, as well as the new skills developed alongside it in commercial music.

I created a hierarchy of degrees of complexity that could be given to the musicians. The most complex music in terms of rhythmical and pitch information would be allocated to the string quartet, as they would be reading from parts and would, therefore, not need to memorise the music. Also, the music would be specifically written for the Voxare Quartet, who had previously performed my piece for string quartet and live electronics called *Residue* (of a similar level of complexity to String Quartet) and had had no difficulty in playing it, even with very limited rehearsal time.

Below the quartet in this hierarchy were placed the professional singers, soprano Nadine Mortimer-Smith, mezzo-soprano Taylor Wilson and soprano Anikó Tóth. I knew from their previous work that these musicians were highly skilled and familiar with contemporary music, but they would also be required to memorise their parts over a two-week rehearsal period.

The Buckrose Concert Band, the Bridlington Community Ladies' Chorus and the Flamborough School Choir occupied the third level in the hierarchy. All the musicians in the two adult ensembles were very keen amateurs and were very committed to the project. Neither ensemble had an entry requirement, so ability ranged from absolute beginner to competent amateur. The real challenge here was to integrate these musicians within the project as an important part of the overarching ensemble and to stretch their abilities without taking the fun out of the project or making the success or failure of the project depend on professional performances from amateur musicians. The children were untrained singers from a very small rural school and so needed music that was very simple, but memorable, and within a fairly limited pitch range.

4.9.2. Musical Language

A good example of my musical language - developed through the earlier pieces in this Ph.D. portfolio - being integrated into the more accessible medium in which I was working, is the sequence when we first encounter the character Spitfire Irene, played by mezzo-soprano Taylor Wilson. This sequence begins at bar 668, when Irene's entrance is heralded by the accompaniment of the popular Noel Coward song 'I'll See You Again'. In Figure 41, from bars 688 and 689, we begin to hear a little

“souring” of the harmony with the introduction of glissandi and the alternating D natural and D quarter-tone flat beneath the line, “But what has been is past forgetting” (Coward, 1929).

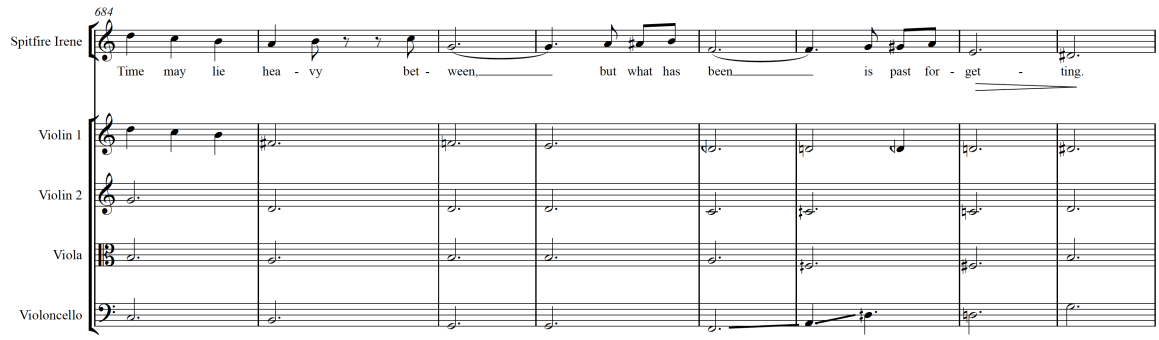

Figure 41. Microtonal souring of the harmony of “I’ll See You Again” in *Flight Paths*

This “souring” of the harmony gradually increases until there is a more sudden shift of texture beginning at bar 697 in Figure 42, where we see not only independent temporal streams, but also gradually evolving timbre-streams as the string instruments shift from bowing *normale* to *sul ponticello* over the space of a dotted minim. The gesture of the microtonal independent timbre streams dramatically leads up to the line, “Though my world may go awry” (Coward, 1929), where Irene’s song breaks off.

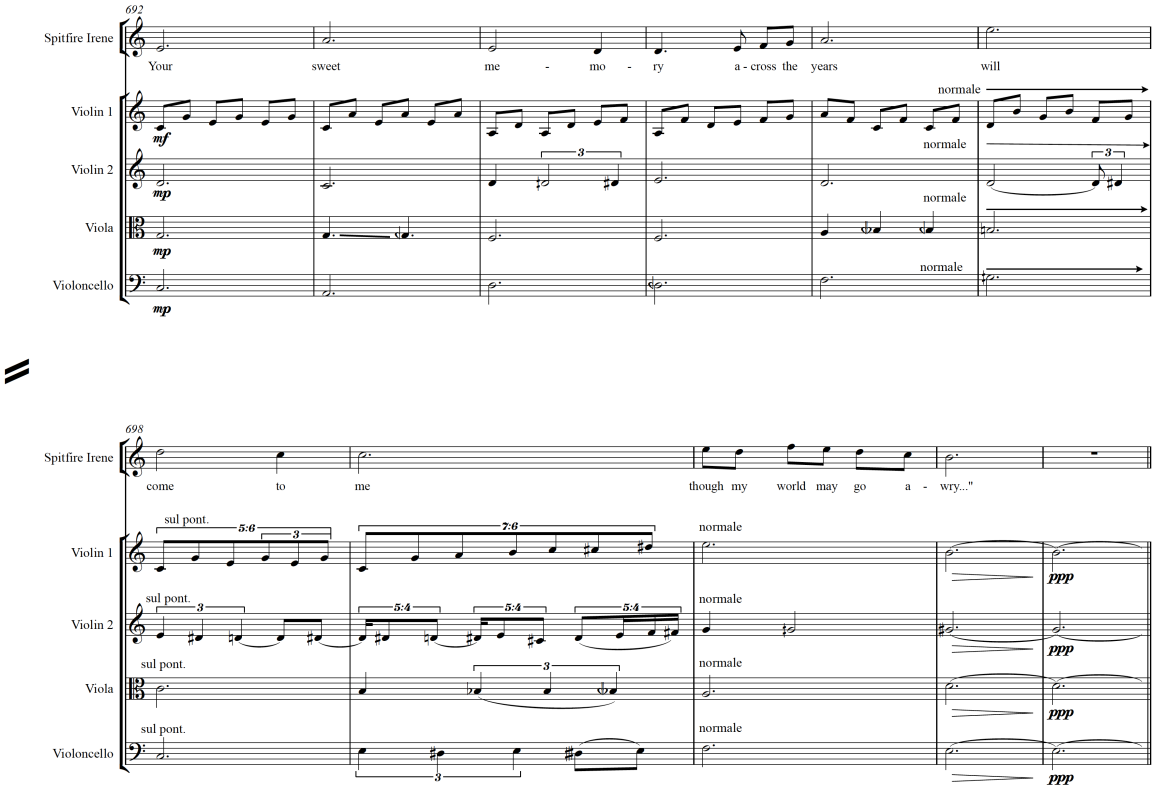

Figure 42. Evolving timbre streams and independent temporal streams in “I’ll See You Again” in *Flight Paths*

In *Flight Paths*, these techniques and musical gestures do not function in the absolute sense, as they do in String Quartet and *Fénytörék*, but serve to further illuminate the text or a character’s inner world through word painting. In this particular sense, the technique creates the sensation of the world falling away beneath one’s feet as the harmonic and temporal stability of the Popular song by Coward is disrupted. This section reveals much about the character of Spitfire Irene, as we see her optimistic worldview and stiff-upper-lip approach to “getting on with things” is underpinned, not only by her eccentricity, but also by a suppressed pain and melancholy.

The decision to add these musical details to Spitfire Irene’s sections was driven by the need to find her more depth as a character. In the libretto, she is very much an

archetype and in the narrative serves the function of the supernatural helper archetype in the quest tale model, as discussed in Joseph Campbell in *The Hero of a Thousand Faces* (1968).

The following passage from Campbell's book illustrates how Spitfire Irene's function as an archetype is as old as storytelling itself:

> An East African tribe, for example, the Wachaga of Tanganyika, tell of a very poor man named Kyazimba, who set out in desperation for the land where the sun rises. And he had travelled long and grown tired, and was simply standing, looking hopelessly in the direction of his search, when he heard someone approaching from behind. He turned and perceived a decrepit little woman. She came up and wished to know his business. When he had told her, she wrapped her garment around him, and, soaring from the earth, transported him to the zenith, where the sun pauses in the middle of the day (Campbell, 1968, p. 63).

In *Flight Paths*, Spitfire Irene appears, as if from nowhere, and demands to know Erin's business on the cliffs, which she reveals to the older woman through her aria 'When I was a Little Girl…' Irene, along with Ilona, transports Erin to the zenith of her being in the final scene in which the three women practice the art of Tai Chi in order to warm Erin after her near drowning.

Through using the techniques developed during my Ph.D. candidature as word painting tools, I was able to add more shape and colour to an archetypal character to hint at a more complex character of constantly shifting mental states.

For example, in Spitfire Irene's song 'ATA Girls' (beginning a bar 744), an upbeat celebration of the freedom afforded her by flying planes, I wanted to convey some of

the ambiguity contained within that celebration. When Irene sings of the freedom of flying, the tempo is regular and upbeat and the tonality remains F major; however, in Figure 43 when Irene sings the lines:

> We delivered planes
> Flew them to the front line
> We delivered planes
> Flew them to our brave boys
> Who flew them into battle.

the violin bowing shifts again from *normale* to *sul ponticello* and the glissandi and microtonal inflections return.

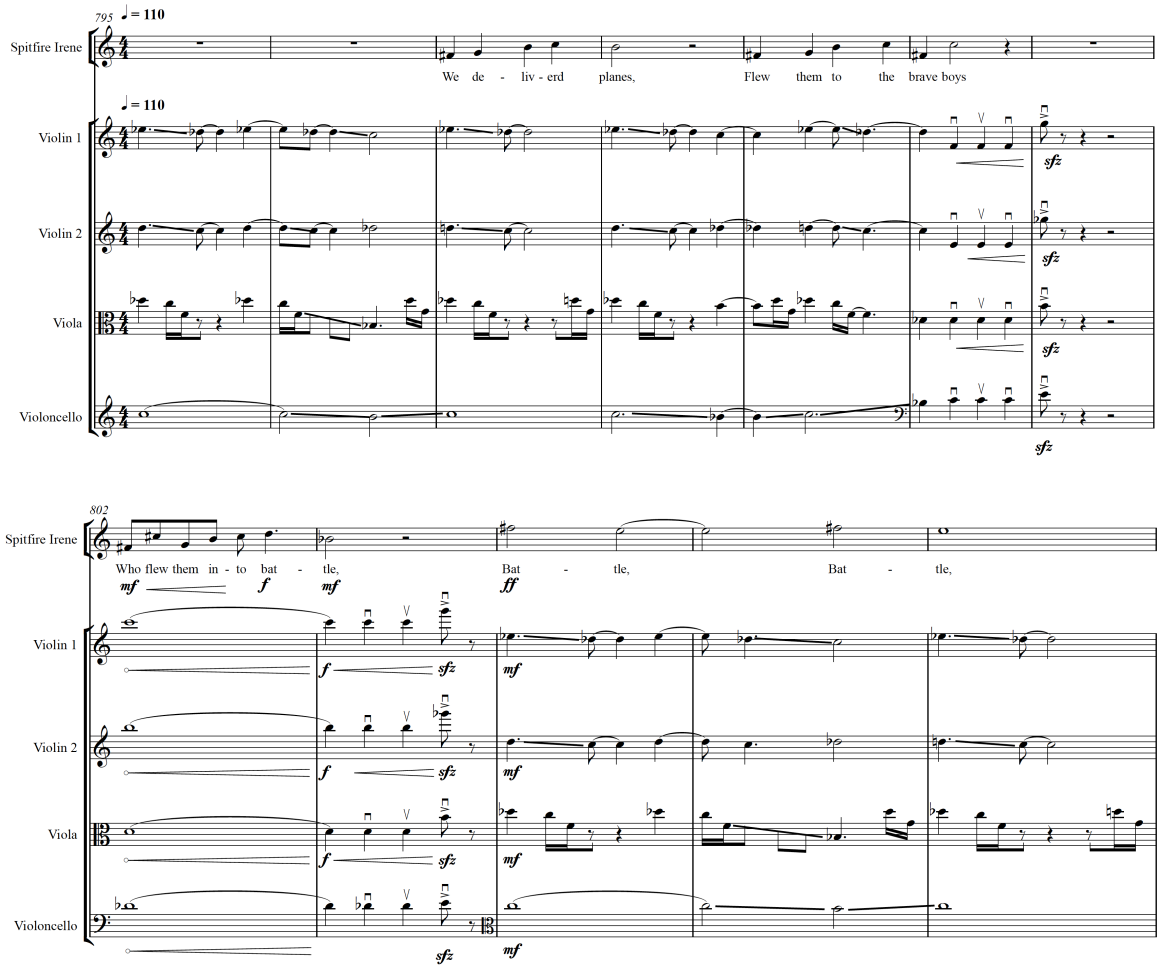

Figure 43. Use of glissandi in Irene's ATA Girls song in *Flight Paths*

The intention of this gesture is to suggest that behind her joyful reminiscences of the new freedoms afforded to her during World War II, she is painfully aware that it is the high price being paid by the front line troops that is securing these freedoms. The glissandi are also reminiscent of the Doppler effects of passing planes, evoking the RAF history of Bempton Cliffs in the string quartet of the same name. The intention here was to create an aural impression of Irene's imagined dogfights.

Another example of the independent temporal streams would be the evocation of the field birds that has already been discussed in the previous chapter about *Bempton Cliffs*. In the opera, the field birds' calls frame the drama, as it takes place along the cliffs[23], implying an arch form not dissimilar to that used by Bartók in *A fából faragott királyfi* and *A kékszakallú herceg vára*.

4.9.3. Structure and Form

Adam Strickson's original libretto to *Flight Paths* implied an arch form in the way that certain sequences and characters return in the second half of the drama. For example, the children's choir returns in the second half with the 'Field Bird Song' and Erin is reunited with the characters of Ilona and Irene at the end. However, despite the implications of arch form, *Flight Paths* would not really qualify as belonging to the chronotope of "adventure-time" (Bakhtin, 1981, p. 87), as the character of Erin demonstrates considerable development throughout the libretto, which is in fact the story of her passage from childhood into true womanhood and even includes her

[23] The field birds' calls do not open the opera, as the first section is a prologue set in Leeds. The birds appear to mark Erin's, and the audience's, approach to the landscape in which the action takes place. In this sense, the birds frame the entire drama of the opera, if not the opera itself.

symbolic re-birth as she passes between the swords of the Flamborough Star and finally when she is pulled wet and shivering, naked and vulnerable from the waves by Ilona acting as the final ‘midwife’ to Erin’s rebirth.

Although Erin’s story is the story of an individual’s rite of passage, it is also, at a deep structural level, a universal story, and I wanted to reflect that in the form of the piece. Although not the actual opening of the opera, as there is an introductory section set in the city up to bar 125, the true beginning of the piece is the field bird music, which begins immediately after. This section and the following Seabird Dance are the audience’s introduction to the landscape of Bempton Cliffs and its environs. The opera closes with the return of the field bird music at bar 1735.

The use of the field birds as opening and closing material for the opera echoes Bartók’s use of bridge/arch form in *A fából faragott királyfi* and *A kékszakállú herceg vára* in that we end musically where we began. However, whereas Bartók’s two stage works were Symbolist dramas exploring eternal conditions, because Erin has so clearly developed as a human being within the drama, in *Flight Paths* it becomes a way of opening up the story, away from the local and hinting towards a shared story of human development.

It was important to treat the arch-like structure of this piece with some care, particularly in the way that the inner episodes functioned. For example, Figure 44 illustrates a section, early in the opera when hear a folk-like melody in the ‘cello over which the field birds sing.

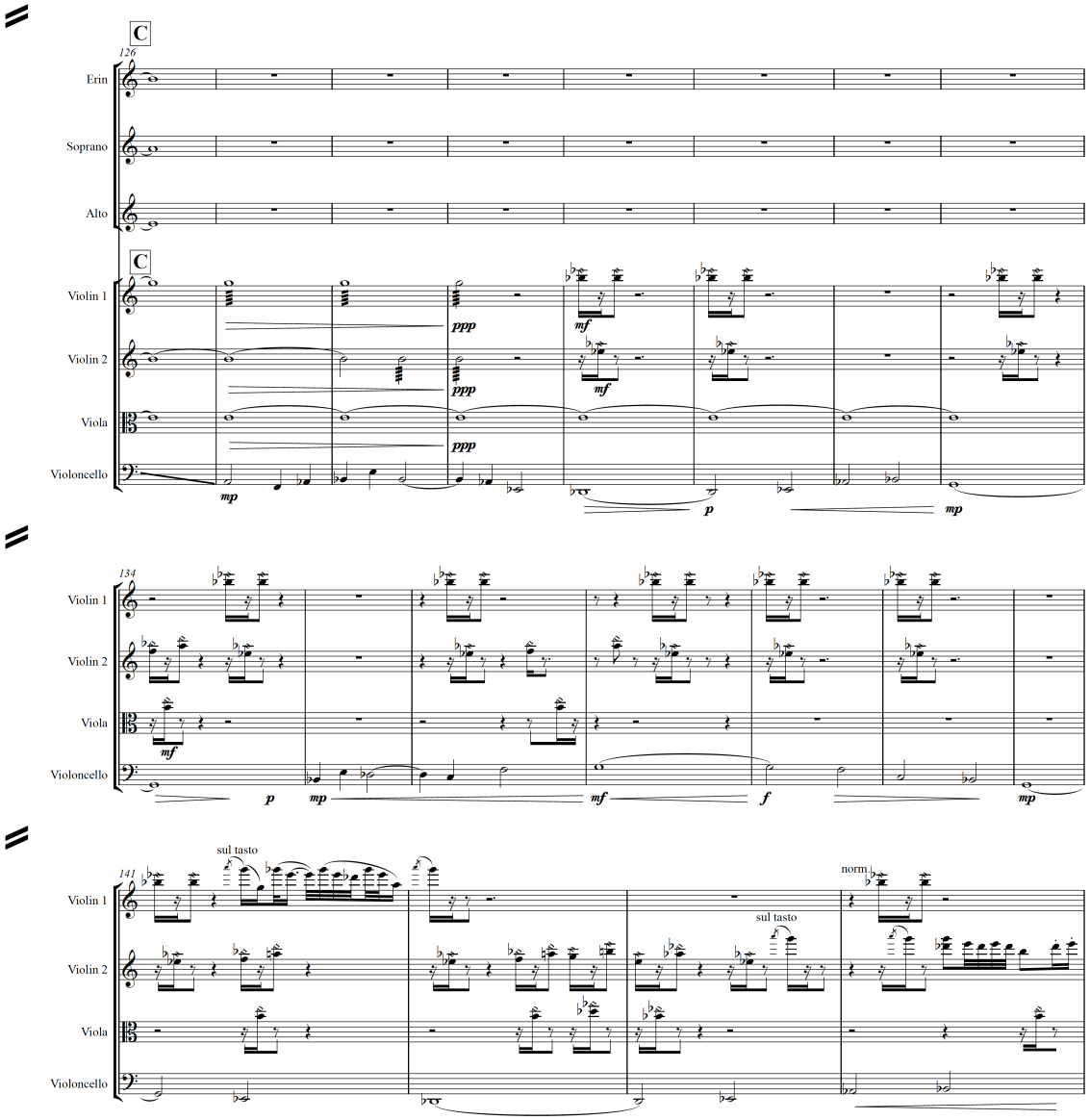

Figure 44. Folk-like melody beneath the birdsong in *Flight Paths*

The folk-like nature of the melody, and the fact that it is heard simultaneously with the birdsong implies a relationship with nature. This relationship is reinforced when we meet the character of Ilona - a character apparently at one with nature and seemingly possessing an inner peace - who takes this melody as her main theme in Figure 45.

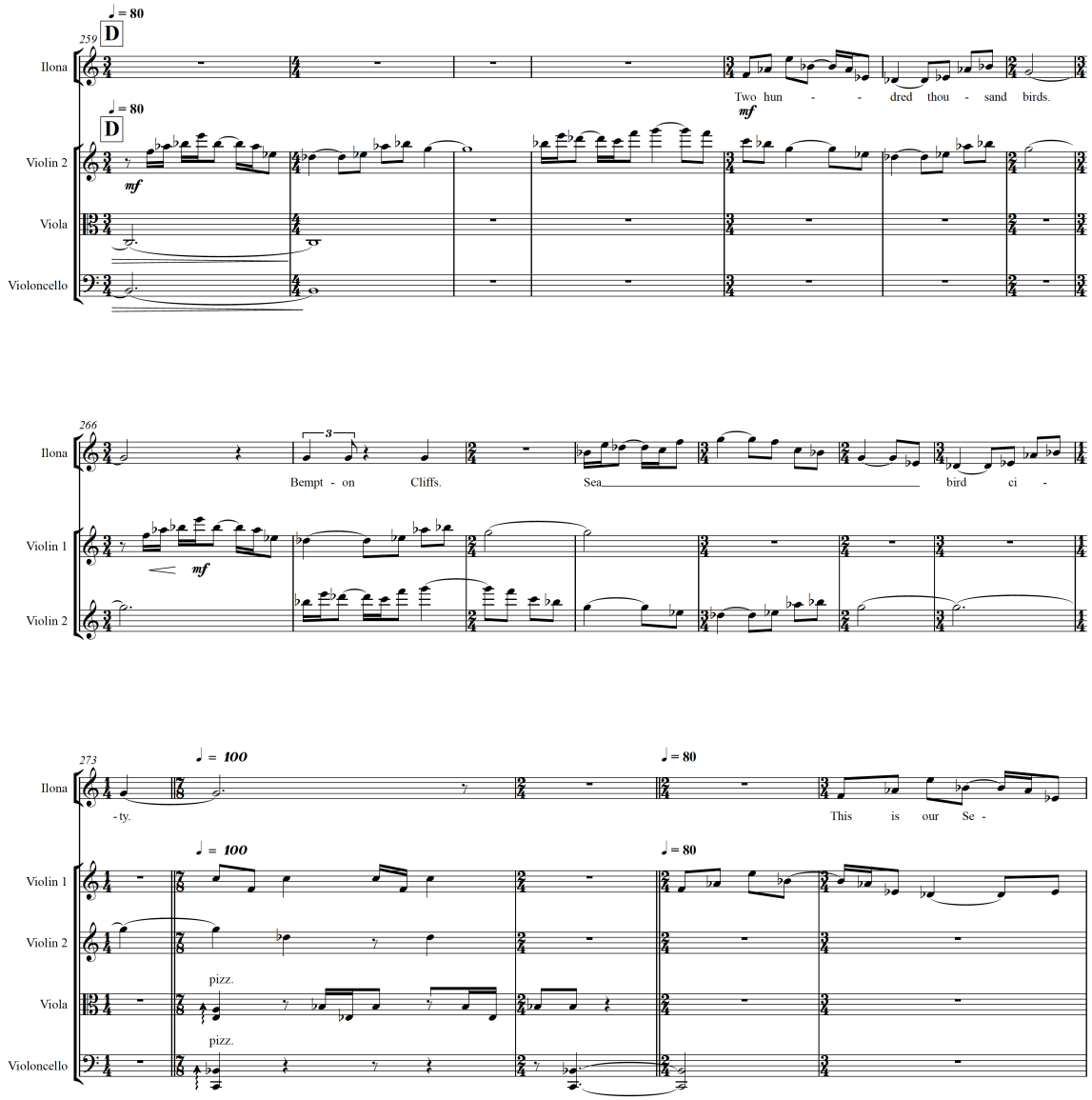

Figure 45. The ‘cello’s folk-like melody is taken up by Ilona

As well as this theme, many of the melodic phrases surrounding this character deliberately imply Hungarian folk song, as in Figure 46.

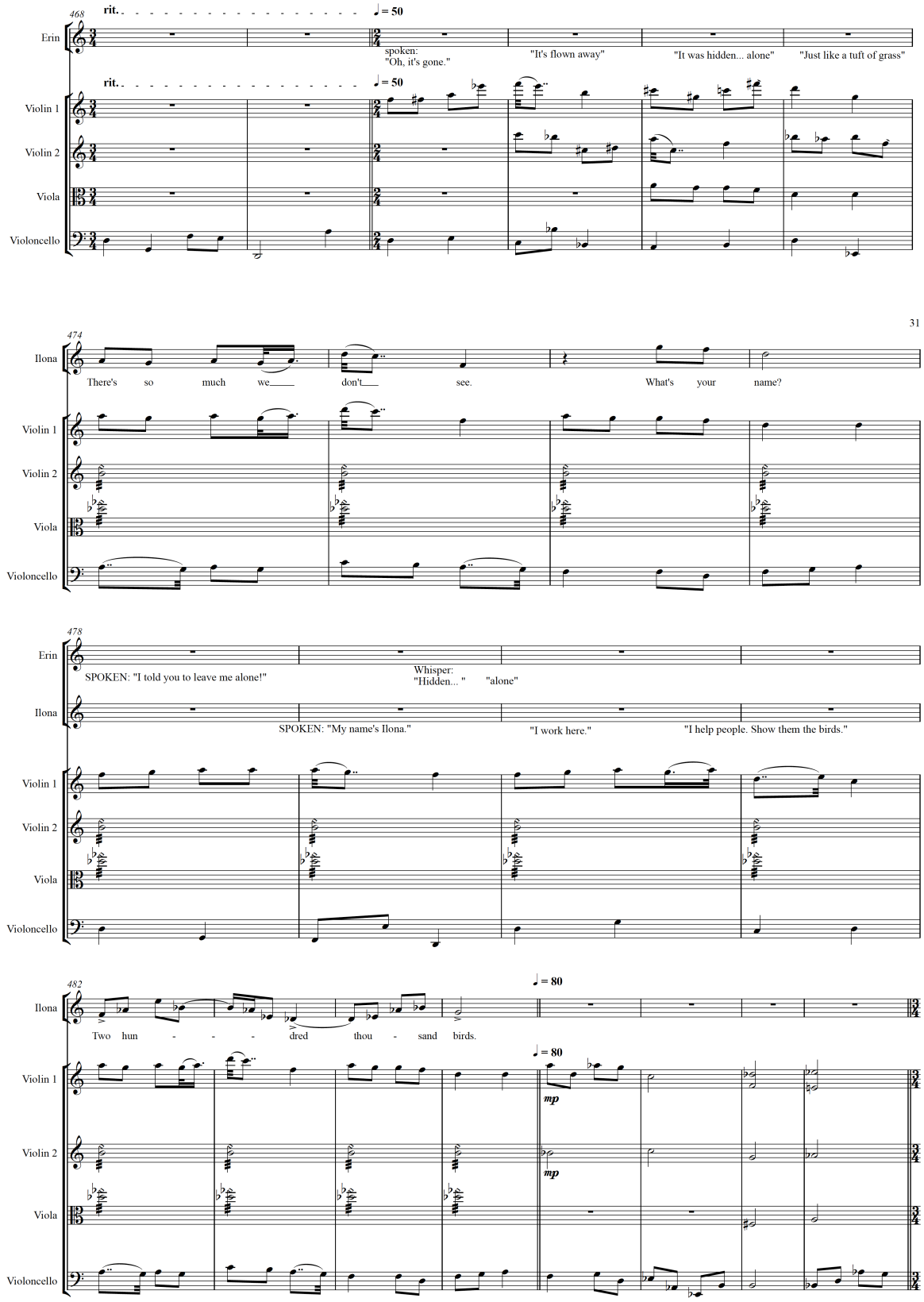

Figure 46. Suggestions of Hungarian folk-song surround Ilona

At bar 439, Ilona joins the children's choir in the 'Field Bird Song' and maintains her simple, folk-like singing.

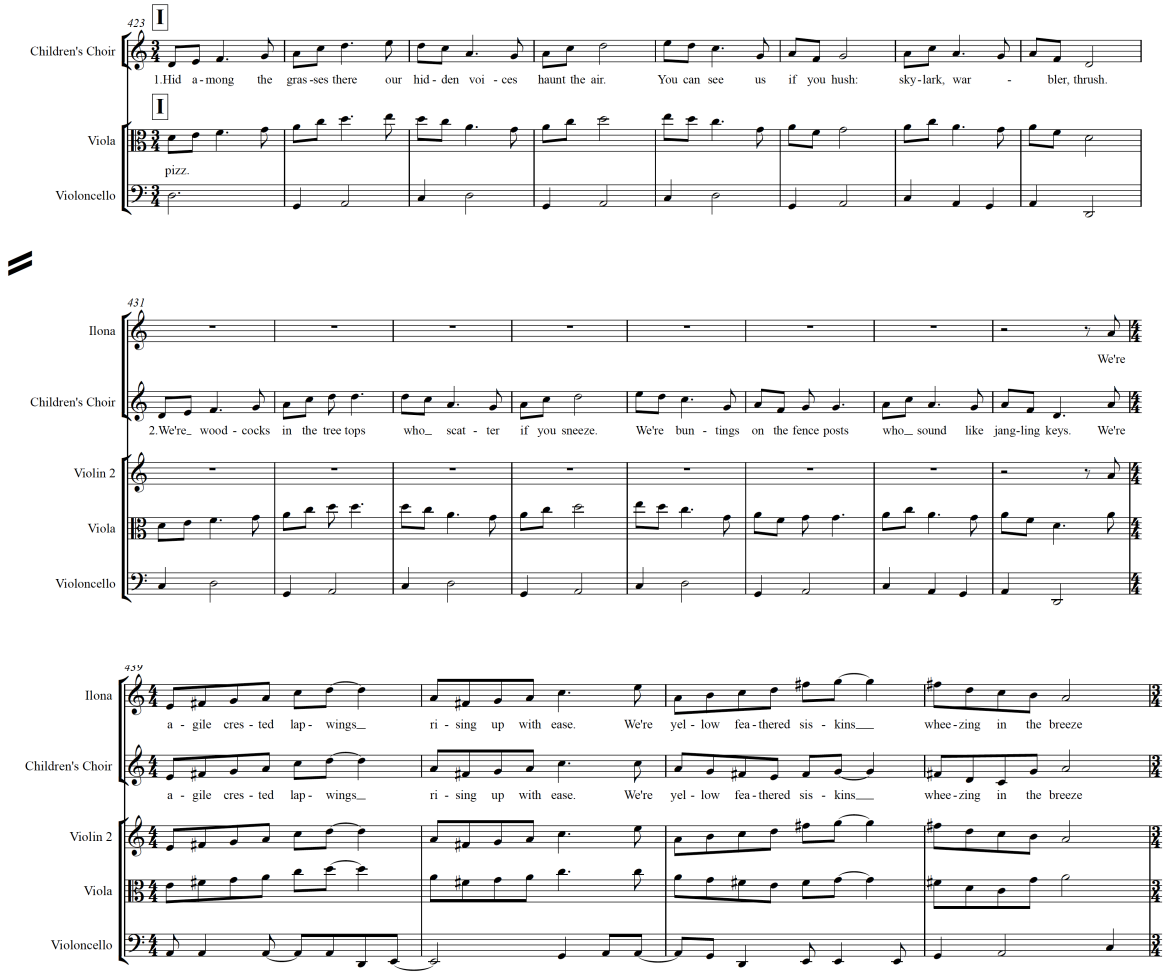

Figure 47. Ilona joins the children's choir for the 'Field Bird Song' in *Flight Paths*

However, when the children's choir return in the second half of the opera, it is Erin who sings with them. Erin demonstrates with her song how she has grown through this new relationship with the natural world. However, she is no clone of Ilona; she does not join her as an archetype of woman, like Judit joining Bluebeard's previous wives in Bartók's opera. Instead, as we can see in Figure 48, she sings her own song filled with blissful ornamentations, demonstrating a more sophisticated, urban nature, as opposed to Ilona's folk simplicity.

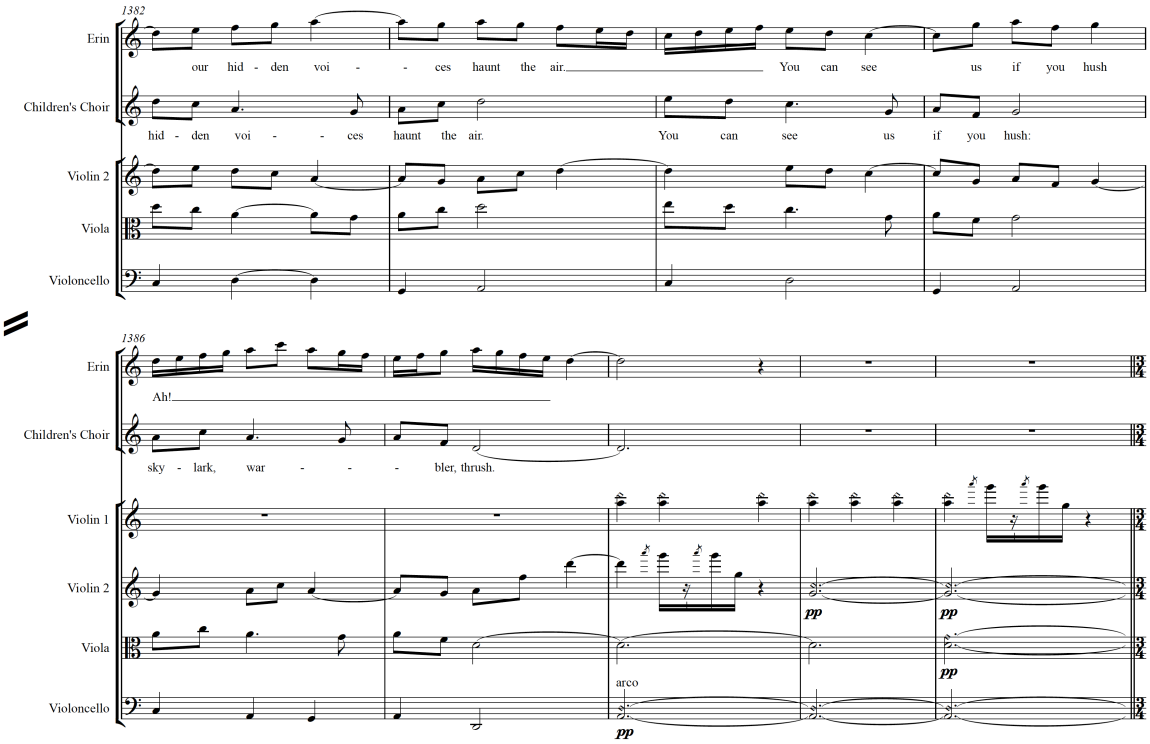

Figure 48. Erin sings with the children's choir in the second appearance of the 'Field Bird Song' in *Flight Paths*

4.10. *The Night Bride*: A Music Theatre Piece for Soprano, Cimbalom and Fixed-Media[24]

4.10.1. Conception and Development

The Night Bride is a work of music theatre that was conceived at the beginning of my Ph.D. candidature but that was the final work completed as part of my portfolio. This work, along with *Flight Paths*, is the most collaborative work in the portfolio. The piece was composed specifically for soprano Anikó Tóth and cimbalom player and percussionist, Tim Williams of Manchester-based contemporary music ensemble Psappha.

Like *Falling Out of Cars*, *The Night Bride* utilised live acoustic instruments with an electroacoustic component. However, in this case, the sounds are not processed in real time, but are fixed audio files which are triggered by another "performer" at specified moments in the score, not unlike *Fields of Darkness and Light* for violin and fixed-media by Adrian Moore, or like my own early piece *Residue* (performed by Voxare at the International Computer Music Conference in New York in 2010). In some ways, *The Night Bride* differs from the other instrumental works in this portfolio in that it is less concerned with exploring aspects of electroacoustic music through acoustic instruments and more with combining aspects of electroacoustic music and instrumental music in such a way as to produce engaging music theatre. The electroacoustic sections are very much informed by Radiophonics and my other professional activities, including Radio and audio drama.

[24] A studio realisation of this piece can be found on CD 3 in Appendix 4 – Recordings 4. A DVD of its performance can be found on DVD 2 in Appendix 5 – Recordings 5.

The work is a very personal one and draws together a number of disparate factors and influences, such as the influence of Hungary, in terms of personal relationships, landscape/soundscape, folk music and the music of Béla Bartók, György Kurtág and György Ligeti on my music; Radiophonics, sound design, narrative and electroacoustic music.

The initial phase in the development of this stage work was a short story written by myself, which also draws on/is based on the Szekler folk ballad *Anna Molnar,* (Bosley & Sherwood, 1991) collected by Zoltán Kodály, as well as on Béla Balázs' libretto for Bartók's *A kékszakállú herceg vára* (Balázs, 1911). This short story version was then adapted into a comic book version by writer Mike Sizemore, which was in turn illustrated by David Kennedy. Mike Sizemore wrote the libretto for this music theatre version based on this comic book adaptation. The comic book illustrations acted as a further inspiration to the compositional process.

The third collaborator was Anikó Tóth, a performer with a wide range of specialisms and talents. I wanted to compose a work that would allow her to demonstrate her abilities as a classical and folk singer, actor and dancer. Although now specialising in the performance of contemporary works, Anikó began her musical career as a performer of Hungarian folk song. Anikó played an important role both in the music and in the staging of the piece at its premiere. One of the songs that was an inspiration for *The Night Bride* from was 'Túl a vízen zörög a jég', the first song I ever heard Anikó sing during a trip to Transylvania together in 2003.

The Night Bride was premiered in Vienna on 2nd June 2012 by Tim Williams and Anikó Tóth.

4.10.2. Field Recording

A major factor in the development of this piece was a field-recording trip to the Székelyföld (Szekler Land) in Transylvania, where *The Night Bride* is set. I had travelled to this area a number of times before and it is also the place where I first heard the folk song 'Túl a vízen zörög a jég', sung by Anikó Tóth as we were travelling together.

Although it would have been possible for me to construct tape sections from sounds I could record in the UK, it was very important for me to use sounds collected in the area of Transylvania in which the story of *The Night Bride* is set. The journey to Homoródszentmárton (Mărtiniş), the village and its environs where the sounds were collected, was by train from Budapest to Segesvár (Sighişoara) - a town with alleged connections to Dracula's historical inspiration Vlad III the Impaler - to Székelyudvarhely (Odorheiu Secuiesc) - one of the historical centres of the Székelyföld (Szekler land) and the place where I first heard Anikó Tóth sing 'Túl a vízen zörög a jég' - and finally to Homoródszentmárton (Mărtiniş), a small Szekler village with a very traditional agricultural lifestyle with very little mechanisation.

The minimal mechanisation and road and air traffic in the area meant that it was much easier to capture the soundscape of the area, which would have been fairly close to the soundscape of the area at the time *The Night Bride* was set. R. Murray

Schafer would describe the soundscape of the area in which I was recording as “hi-fi”:

> A hi-fi system is one possessing a favourable signal-to-noise ratio. The hi-fi soundscape is one in which discrete sounds can be heard clearly because of the low ambient noise level. The country is generally more hi-fi than the city; night more than day; ancient times more than modern. In the hi-fi soundscape, sounds overlap less frequently; there is perspective - foreground and background (1994, p. 43).

I also wanted to ensure that the soundscapes used within *The Night Bride* were as accurate as possible and did not contain any non-indigenous bird song. Regarding bird song, Schafer writes:

> Each territory of the earth will have its own bird symphony, providing a keynote as characteristic as the language of the men who live there (1994, p. 31).

The manually-pumped organ and the church bell were both recorded at the Unitarian chapel in Homoródszentmárton, Transylvania. The sounds of wildlife were all recorded in the fields and forests of the surrounding area.

4.10.3. Narrative

> He who fights with monsters should look to it that he himself does not become a monster. And when you gaze long enough into an abyss the abyss also gazes into you (Nietzsche, 1990, p. 102).

In essence, *The Night Bride* is a story of transformation. For the character of Anna, the transformation is one from childhood to womanhood, but also her lifestyle is transformed from one of servitude and oppression to one of freedom, both personal

and sexual. In a Bahktin-ian sense, as discussed earlier, these chronotopes become a folding-in of space-time in which the narrative of transformation becomes reduced to transformation itself. The narrative is then reduced to metaphor (Kilpatrick, 2009).

In order to highlight the transformative nature of the narrative in *The Night Bride*, arch form is avoided. It was important to emphasise that, unlike Judit in Bartók's *A kékszakallú herceg vára*, Anna's story is not one that is universal, but is in fact a subversion of the Bluebeard paradigm. In many tellings of the Bluebeard story, the protagonist does not transform and rise above her subservient and passive nature, but is, in fact, rescued by her brothers or, as in Angela Carter's version of the story, *The Bloody Chamber*, by her mother. In *The Night Bride*, it is Anna who is the source of her own salvation by symbolically emasculating the Rider in a manner not unlike that of Judit's decapitation of Holofernes (Figyesi, 1998). In order to emphasise this transformation, the story is told as a series of fixed-medium narrated episodes, interrupted by Anna's own inner and outer voices in sung form, and the ambiguous ending avoids reference to an arch form.

At the end of the story, it is not altogether clear what Anna has transformed into. The final words of the narrator are:

> Anna, where are you going?
> Anna, what have you become?
> The Rider who stole you is dead,
> That tree and its horror falls far behind,
> Ride back to your family and your husband-to-be,
> Forget all this horror!
> You were snatched by the Devil,
> The rider from Hell.

Anna, how did you escape him?
Anna, how did he die?
The Rider, you cut off his head.
And on this, your wedding day.
Dream turned to nightmare.
Anna, aren't you listening?
Anna, aren't you scared?

The narrator, the timid voice of the subdued peasant, urges Anna to return to what she once was before she encountered the Rider and seems frightened by what Anna has done. Has Anna become a liberated, strong woman? Is that what frightens the narrator so, the disruption of the status quo and the comfort in everyone knowing their place? Or, through her act of violence, has Anna become a monster herself?

In the comic book version of *The Night Bride*, the transformation of Anna from naive girl to woman is reflected in the gradual transformation of the panels from daytime to night-time colouring. This is reflected sonically in the opening "tape" section, which establishes the atmosphere of the forest in daytime with field recording of birdsong from a Transylvanian forest. The transformation of day into night begins at 2:42 with the forest bird's call being transformed into the mysterious "night music" of the forest after dark. This process is repeated more emphatically at 4:18.

4.10.4. Keynote, Soundmark, Sound signal and Sacred Noise

Many factors in the recording of the source sounds and the development of the tape interludes relate to the concepts from R. Murray Schafer's *The Soundscape: Our Sonic Environment and the Tuning of the World* discussed in the chapter on *Flight Paths*. In particular, these were the concepts of keynote, soundmark, sound signal and sacred noise.

The keynotes of the “tape” sections of *The Night Bride* are those sounds that form the “tonality” of these sections. One might describe this “tonality” as being rural and unspoilt with its keynotes of forest ambience, buzzing insects, birdsong, and cattle bells. At important sections, the birdsong becomes foregrounded and, therefore, becomes more of a sound signal in that our attention is directed towards it.

The bird is foregrounded first of all in the sections signifying the transition from day to night, as mentioned in the previous section. However, another important appearance is during Anna’s rape at 6:28 when the narrator asks, in Hungarian, “Nem félsz?” (“Aren’t you afraid?”). There is some ambiguity to the significance of the bird at this point. Does it signify the freedom of the soul even under oppression, as it is suggested in Trevor Wishart’s *Red Bird*? Or is it perhaps suggesting that something is flying away and being lost, such as Anna’s innocence? Perhaps it merely signifies Anna’s fragility and weakness as this point of the story. Anikó Tóth, who performed the role of Anna at the premiere, described her personal interpretation of the relevance of the sound of the bird thus:

> To me, it’s how, under stress and adrenaline, you really focus and hold onto one sound, perhaps trying to escape the horror of what is actually happening, a way to dissociate. It’s like how your pupils dilate, smells are stronger and sounds become really loud (A. Tóth, personal correspondence, 8 April 2013).

In *The Night Bride*, the church bell is the soundmark in that it is “a community sound which is unique or possesses qualities which make it specially regarded or noticed by the people in that community” (Schafer, 1994, p. 274). However, due to the

religious function of the church bell and the way that is utilised in *The Night Bride*, it also serves as an example of sacred noise. Schafer writes of the church bell:

> Wherever missionaries took Christianity, the church bell was soon to follow, acoustically demarking the civilisation of the parish from the wilderness beyond its earshot. The bell was an acoustic calendar, announcing festivals, births, deaths, marriages, fires and revolts (1994, p.55).
>
> The most salient sound signal in the Christian community is the church bell. In a very real sense it defines the community, for the parish is an acoustic space, circumscribed by the sound of the church bell. The church bell is a centripetal sound; it attracts and unifies the community in a social sense, just as it draws man and God together. At times in the past it took on a centrifugal force as well, when it served to drive away evil spirits (1994, p.54).

The church bell first appears in counterpoint to the cattle bell at 0:15 and at this point signifies the peasant wedding that Anna has abandoned in order to run away with the Rider. The church bell appears a second time at 4:28, during the consummation of Anna's "marriage" to the Rider, which is, in fact, more like rape. The bell begins to toll at the point when the narrator speaks the word "war" in the lines:

> His blade hoped for blood
> His blade hoped for war.

This echoes Schafer's point in *The Soundscape*, where he writes that, "The rural landscape was quiet, but it experienced two profound acoustic interruptions: the noise of war and the 'noise' of religion" (1994, p. 49).

To the Rider, Anna is a not an equal, but a landscape to be conquered, and he seems disappointed that he has met with so little resistance. The tension of this

scene is compounded by the use of dissonant, sustained chords played on a very old, manually-pumped church organ. The significance of the organ is highlighted by Schafer when he writes:

> Throughout Christendom the divine was signalled by the church bell. It is a later development of the same clamorous urge, which had earlier been expressed in chanting and rattling. The interior of the church, too, reverberated with the most spectacular acoustic events, for to this place man brought not only his voice, raised in song, but also the loudest machine he had till then produced - the organ. And it was all designed to make the deity listen (1994, p. 52).

The organ and the church bell represent not only Anna's "marriage" to the Rider, but also the patriarchal system of the church, which, at least in my story, represents the subjugation of women in the peasant society of the world of *The Night Bride*. The increasing dynamic and dissonance of the church organ, punctuated by the tolling of the bell, represent the ferocity and violence with which Anna is subjected to the Rider's enforced sexual act.

The organ builds in dynamic and dissonance from its entry at 4:39, but from 6:18, it begins to lose momentum, gradually falling to a rhythmical wheezing and groaning by 6:40, and underpins the first sections of Anna's next aria. The wheezing and groaning organ represents the sleeping and sated Rider, who yet still remains an ominous and threatening presence.

4.10.5. The Role of Electroacoustic Music in *The Night Bride*

Although there is some layering of the organ in the rape scene of *The Night Bride*, there are no other digital transformations of it. The sounds produced by the organ

were achieved through the careful manipulation of the organ's pump mechanism, as well as its stops and keys. This process actually required two people, and I am grateful for the assistance of Alan E. Willams in achieving these results. The actual texture I created in real-time on the organ is not unlike those in my early tape electroacoustic piece *Feltámadni éppolyan nehéz.* In this case, the poor state of repair of the organ allowed for the creation of microtonal harmonies, and the continual, but gradual, changing of keys depressed and stops pulled allowed me to create a constantly evolving timbre-stream.

The overlapping of recordings, such as in the organ section, easily produces independent temporal streams, but in *The Night Bride* I deliberately avoided notation of the degree of complexity of String Quartet to achieve this in the instrumental and vocal parts, as I was aware that there would only be a few hours' rehearsal before the premiere. However, the instrumental and vocal material does draw heavily on the decorative approach of Hungarian folk singing and the rubato inherent in the genre. Both cimbalom and soprano are awarded a significant degree of freedom in the execution of their lines in terms of rubato, which breaks with the tyranny of what Wishart refers to as the lattice (1996, p. 23), in that, the expressive freedom of the past that Wishart feels has been composed out of music through notation's finitistic approach is returned to the performer.

Many of the techniques used in the creation of the tape parts of *The Night Bride* are drawn from the field of electroacoustic music, although a significant influence on the piece was the related field of Radiophonics. This extract from the book on the

development of the BBC's Radiophonic Workshop highlights the importance of sound in the telling of stories and in the world-building of the creative at work:

> [Fredrick] Bradnum [producer] explained his approach to writing a radiophonic script in terms of certain kinds of opera libretti, particularly Wagner's: "It must have shape, and an idea, which is worked out and brought to a conclusion. It must impose strong visual images upon the mind, and these should in turn suggest sound patterns… [Then] word and effect, can create a world of different dimensions from that create by any other art form" (Niebur, 2010, p. 30).

In a work of this type, the world-building and narrative functions of the tape sections are as important as their abstract musical form. The challenge of *The Night Bride* was to strike a good balance between the two to produce a piece that is clearly music but, at the same time, functions to provide the atmosphere and narrative function of a radio drama.

A good example of this would be in the section where Anna meets the Rider's three previous wives in the branches of the tree (10:03 − 11:45). At 10:13, we hear the narrator speak the word "sister" on behalf of the previous murdered brides, and, at this point, a crow's cry is heard. The crow is not heard here merely as a sound effect, but as a sound symbol connecting the word "sister" to the concept of carrion, in a process not unlike Trevor Wishart's morph between the "liss" of "listen to reason" and a bird in *Red Bird*. However, in this case, I avoid using any kind of morphing process between the word "sister" and the crow, as I wish to avoid too much of an abstraction of the two sounds and want to keep this section rooted firmly in Radiophonics and sound design within a larger musical context.

Similarly, the three dead wives are treated in a manner that straddles Radiophonics, sound design and electroacoustic composition. The first wife's voice is processed to give her an otherworldly quality, and the pitch-shifting of her voice to a higher register adds a creepy, child-like quality to her voice. The second wife has a very distinct echo to her voice which aurally signifies the reference to her two "mouths", the second being her slit throat. The third wife's voice is pitch-shifted down to give her the quality of an old crone, but it also represents the deep, resonant cavity of her hollowed out chest.

4.10.6. Hungarian Connection

The influence of Hungarian music, language and culture looms large over the works contained in my portfolio, but in *The Night Bride* they are given the opportunity to come to the fore.

Musically, a number of the cimbalom's solo lines are inspired by traditional Hungarian singing in both their rhythm and decoration, as is demonstrated in Figure 49.

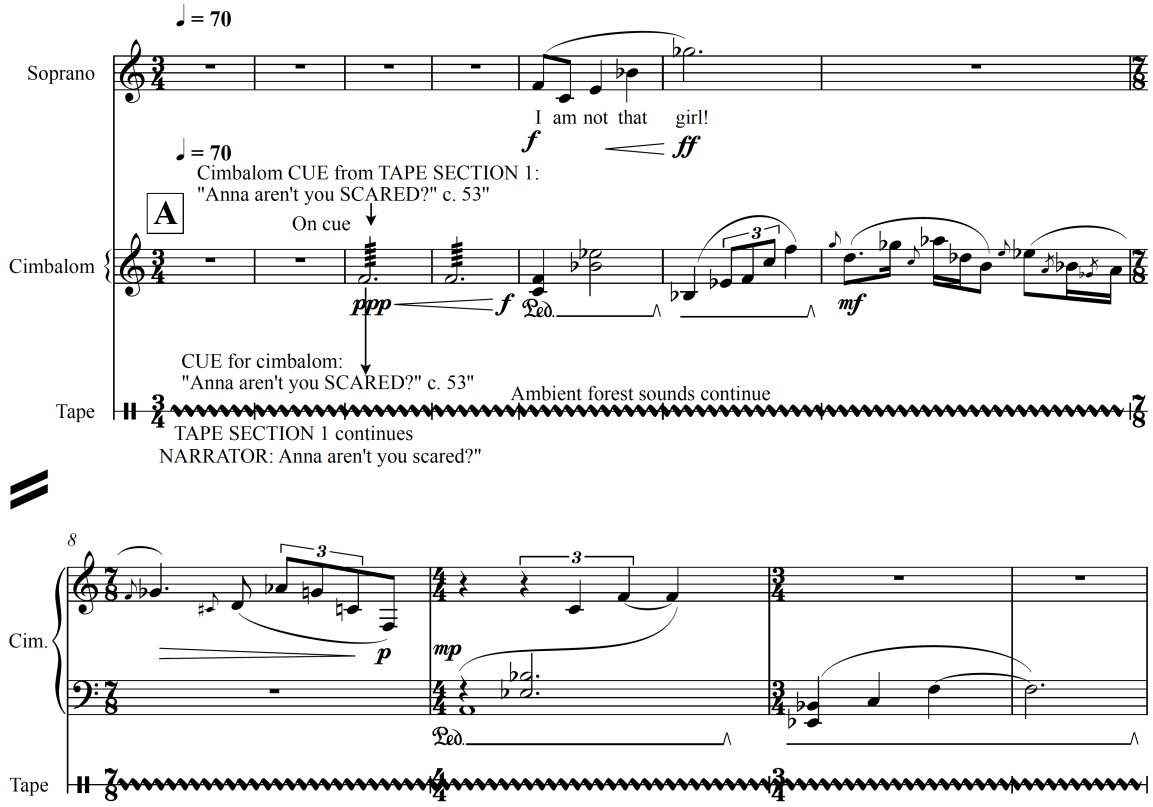

Figure 49. Hungarian folk style rhythms and decorations in the cimbalom part of *The Night Bride*

In section B I make use of the Hungarian folk song ‘Túl a vízen zörög a jég’ (‘Across the Water the Ice Rattles’) with scored out decorations based on Anikó Tóth’s very personal interpretation of the song.

Section C continues the folk-like idiom, but does not directly reference any folk songs. This section is, however, predominantly pentatonic and makes two musical references to Bartók’s *A kékszakállu herceg vára* as a means of reinforcing the connection with *The Night Bride* and Balázs’ libretto. The first reference is the pentatonic ostinato in Figure 50, which quotes Bartók’s passage referring to Judit’s fumbling entrance into the dark passageway of Bluebeard’s castle.

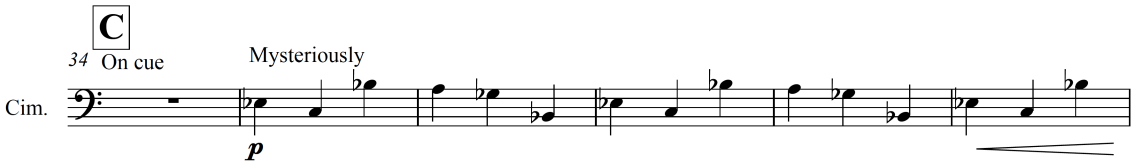

Figure 50. Ostinato from Section C of *The Night Bride*

The other reference to Bartók's opera are the minor seconds of G sharp and A in Figure 51. Judit Frigyesi, in *Béla Bartók and Turn-of-the-Century Budapest,* refers to the minor second appearing throughout *A kékszakállú herceg vára* as the "blood motif" (1998, p. 261). In The Night Bride the minor seconds appear in the cimbalom part beneath the line, "I feel blood tell a story; I feel all this but no pain." In this section, relying on the legacy of Bartók's original use of the motif in Western music, I use the motif to refer to the bleeding that Anna experiences as her hymen is broken due to the wild horse ride. This is the first stage of her transformation through blood.

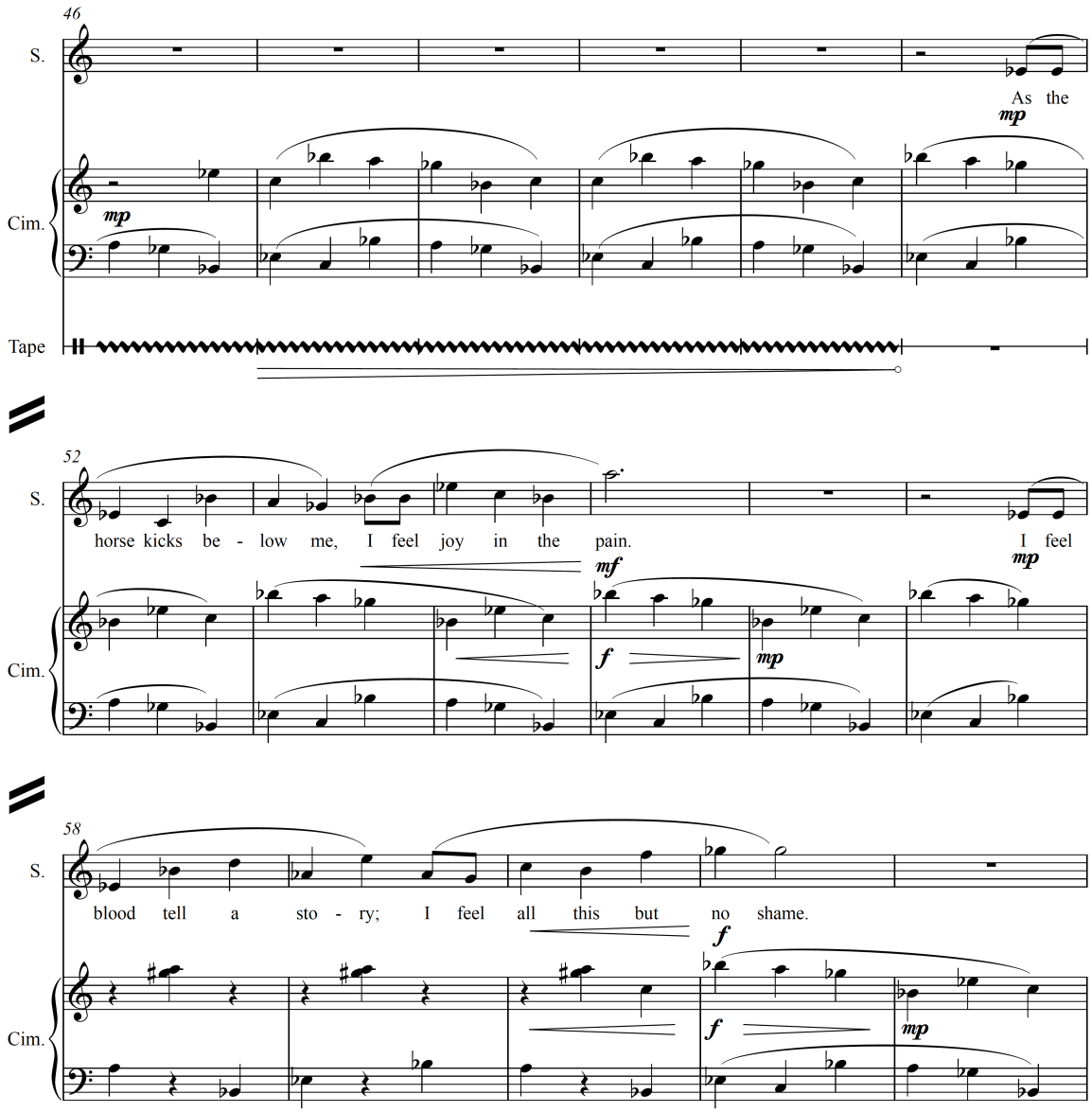

Figure 51. The “blood motif” in *The Night Bride*

As the final piece completed for this portfolio with such strong Hungarian, as well as personal, connections, it is easy to see *The Night Bride* as a final summing up of my life, research and composition over the last few years.

5. Conclusion

Although *The Night Bride* can be seen as a summation of years of life, work and research, it is also tempting to think of it as the final closure of a chapter in my life. However, in many ways the work in this portfolio should be viewed as a beginning. Through my research and practice, I have developed, and am still developing, a musical language that not only enables me to realise my abstract musical ideas in the concert situation, but also provides me with a series of tools that can serve me well in slightly more “commercial” areas of my musical life, such as opera and music theatre.

Besides the continuing development of my musical language experienced through this portfolio, some of the pieces are leading on to new works that will further explore the inherent musical ideas. For example, I am currently in discussions with Jeff Noon, author of the novel *Falling Out of Cars*, about producing a chamber opera adaptation of the novel for live performers and electronics, as well as fixed-media sections. In preparation for this work, I am currently working on a series of short duets for violin and viola for Emily Ondracek and Erik Peterson called *The Museum of Fragile Things*, which draws inspiration from another passage in *Falling Out of Cars*.

Appendix 1 – Recordings 1

CD 1

Track 1 - *Feltámadni éppolyan nehéz*
Track 2 - *Strike!* for fixed-medium
Track 3 - String Quartet
Track 4 - *Fénytörék* for chamber orchestra
Track 5 - *Extrapolations III* for solo piano
Track 6 - *Falling Out of Cars*
Midi realisation of the flute and guitar parts
Track 7 - Falling Out of Cars
Studio realisation of the first live electronics entry
Track 8 - *Bempton Cliffs* for string quartet

Appendix 2 – Recordings 2

CD 2

Flight Paths

Appendix 3 – Recordings 3

DVD 1

Flight Paths performed at Bridlington Spa on 25 September 2011.

Appendix 4 – Recordings 4

CD 3

The Night Bride (studio realisation)

Appendix 5 – Recordings 5

DVD 2

The Night Bride performed in Vienna on 2 June 2012.

Appendix 6 – Additional Data

Data Disk 1

Max/MSP Scratter patch for *Falling Out of Cars*
Video play-through of Max/MSP Scratter patch for *Falling Out of Cars*

Appendix 7 – Recordings 6

CD 4

Significant compositions not included in the portfolio, but mentioned in the commentary.

Track 1 - *Tokyo Yakimono*
Track 2 - *Oceana*
Track 3 - *Spark Plug*
Track 4 - *M101* with Alan E. Williams

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8. List of Figures

Portfolio of Compositions

Stephen David Kilpatrick

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Portfolio of Compositions

Ph.D. Thesis **2013**

Portfolio of Compositions

Stephen David Kilpatrick

Vol 2 of 2

Portfolio of Compositions

School of Arts and Media
University of Salford, Salford, UK

Submitted in Partial Fulfilment of the Requirements of the
Degree of Doctor of Philosophy, April 2013

Contents

Stephen Kilpatrick

Vonósjáték
for string quartet

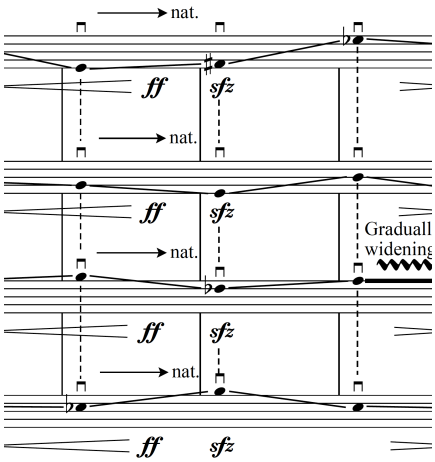
Duration: 15’ 33”

Vonósjáték
for string quartet

Notes for Performance

Each “bar” is to have a duration of twenty seconds. Each performer in the ensemble must estimate durations individually.

No click tracks, clocks, stopwatches or any other method of calculating durations accurately are to be used.



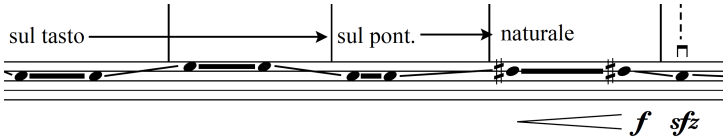
Events need only coincide when indicated by a vertical, broken line, as in the example above.

Coincidence must be synchronised through body language and not through external means of calculating duration.

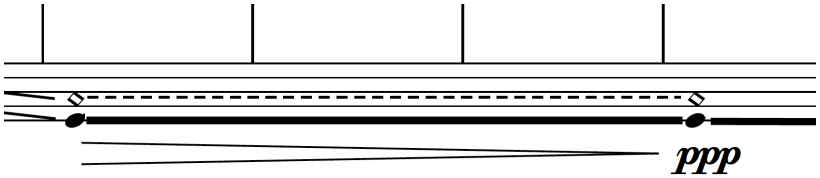
All changes of bow direction and string changes are to be as imperceptible as possible, unless otherwise indicated.

Equal balance must be maintained between parts unless otherwise indicated.

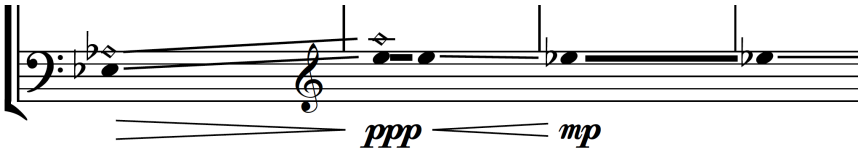
Arrow denotes a continuous transition from one indicated state to another.



The thick black line indicates a continuous pitch.



The dotted line above the thick black line denotes a sustained artificial harmonic. The finger touching the node should be lifted at the end of the dotted line resulting in a note produced in the normal manner.



The above would denote a harmonic glissando beginning on E flat and rising to E natural two octaves above. When the E natural harmonic is reached, the finger touching the node should be removed, resulting in a continuous note of E natural.

Quarter-tone flat

Three-quarter tone flat

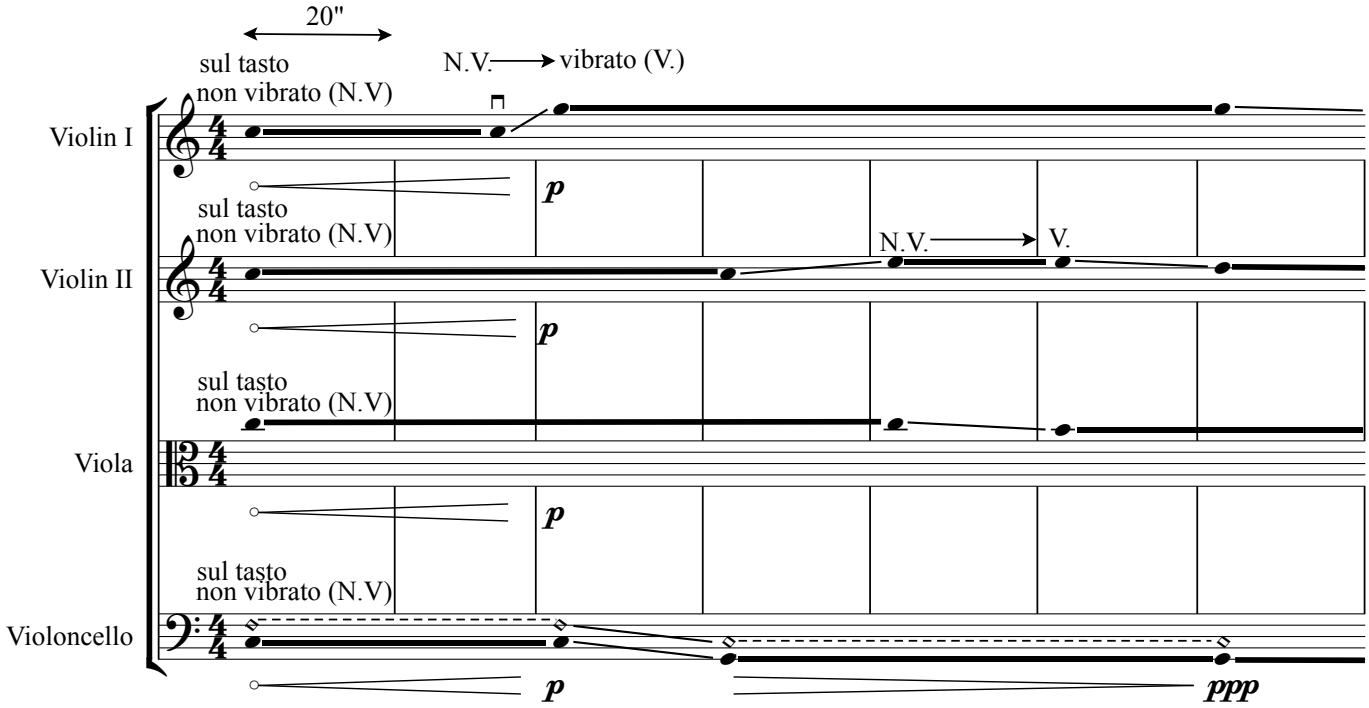
Quarter-tone sharp

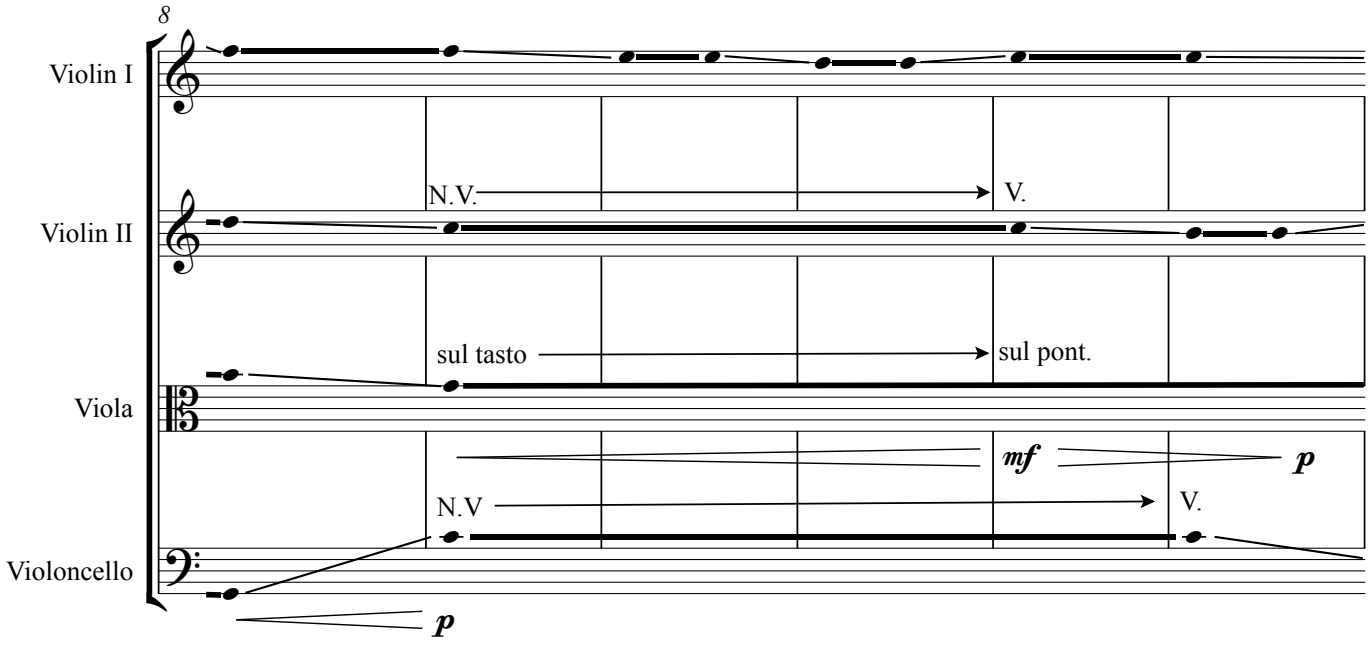
Three-quarter-tone sharp

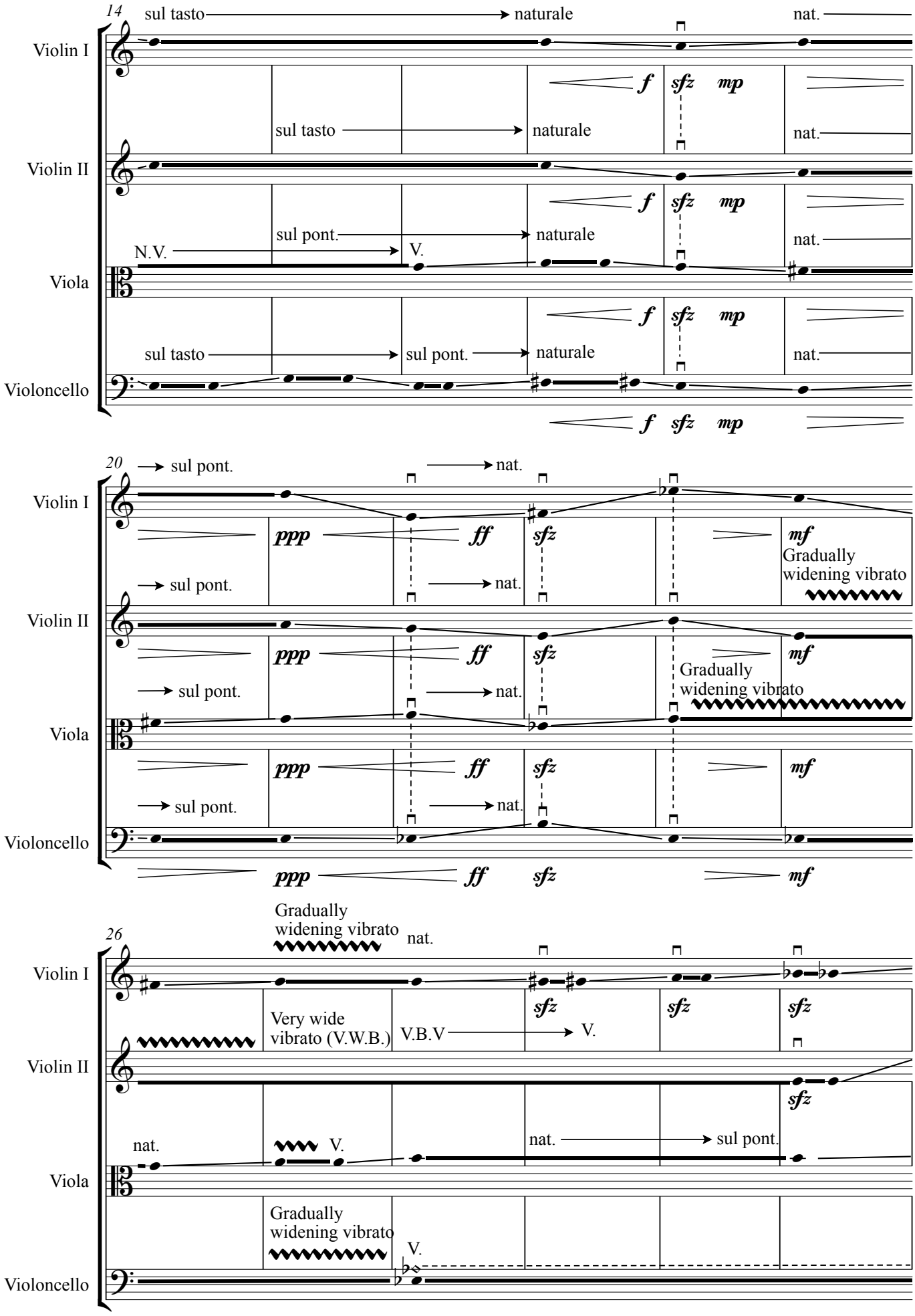
All notes without accidentals are to be assumed to be natural.

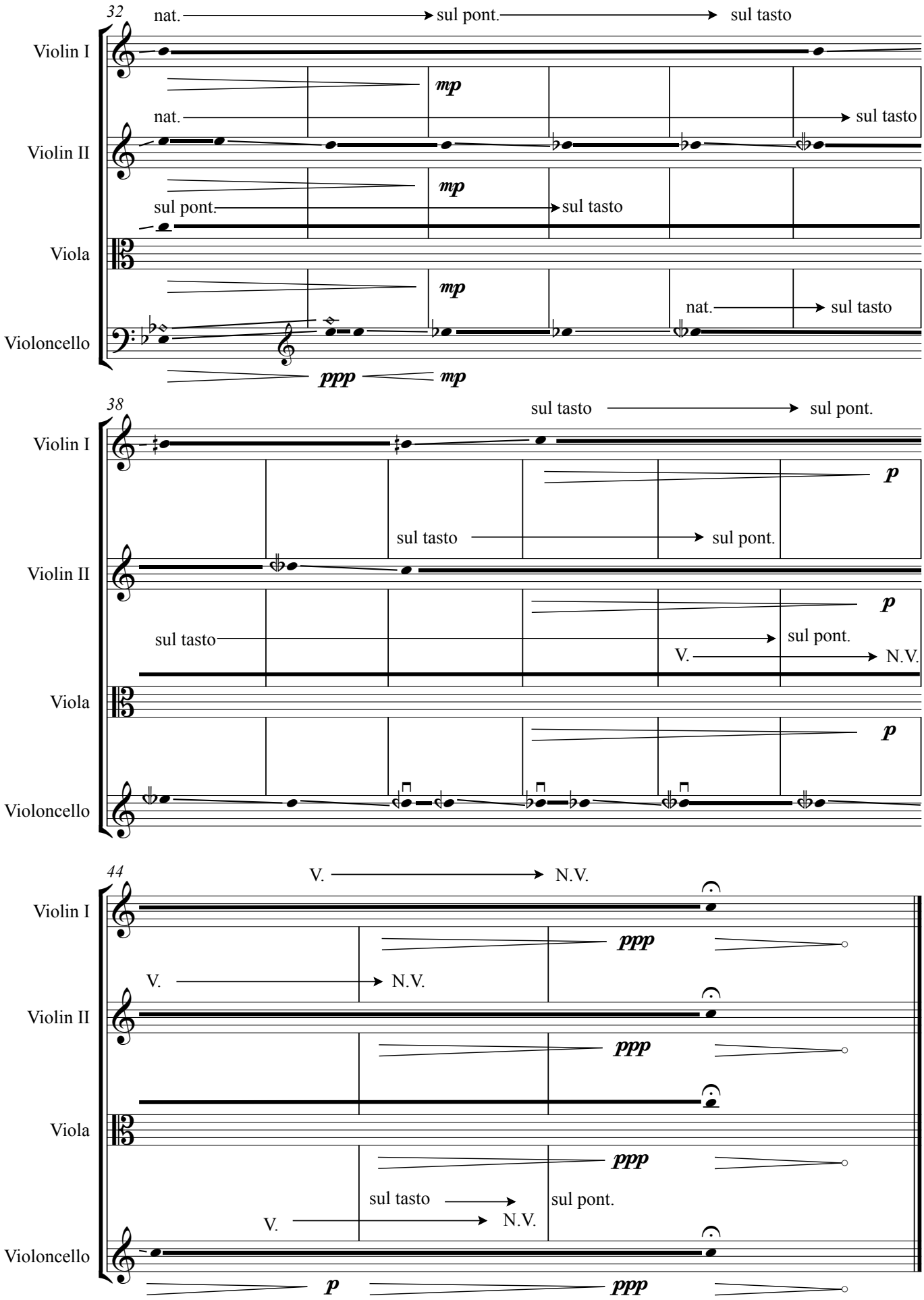
Vonósjáték
for string quartet

Stephen Kilpatrick






14
sul tasto
naturale
nat.
Violin I
Violin II
Viola
Violoncello
sul pont.
N.V.
V.
20
ppp
ff
sfz
mf
Gradually
widening vibrato
26
Very wide
vibrato (V.W.B.)
V.B.V
V.


32
nat.
sul pont.
sul tasto
Violin I
mp
nat.
sul tasto
Violin II
mp
sul pont.
sul tasto
Viola
mp
nat.
sul tasto
Violoncello
ppp
mp
38
sul tasto
sul pont.
Violin I
p
sul tasto
sul pont.
Violin II
p
sul tasto
sul pont.
V.
N.V.
Viola
p
Violoncello
44
V.
N.V.
Violin I
ppp
V.
N.V.
Violin II
ppp
Viola
ppp
sul tasto
sul pont.
V.
N.V.
Violoncello
p
ppp

Stephen Kilpatrick

String Quartet

String Quartet was premiered by Voxare in the Clothworkers' Hall, Leeds
on 14th September 2011

Duration: 13'

String Quartet

Notes for Performance

NB Notes with durations longer than a single bow direction allows for are to be played with changes of bowing that are as imperceptible as possible.

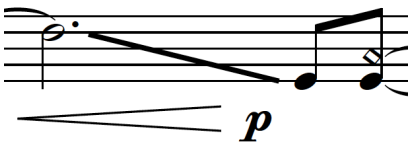
Quarter-tone flat

Three-quarter tone flat

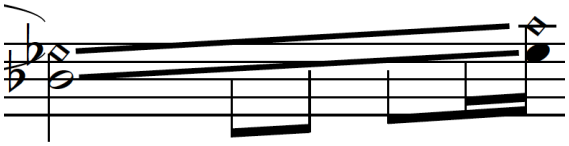
Quarter-tone sharp

Three-quarter-tone sharp

Arrow denotes a continuous transition from one indicated state to another.

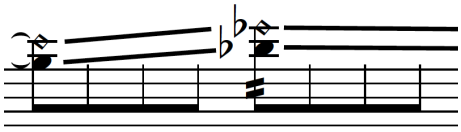


Glissandi notated in this way are to be played as in the normal manner.

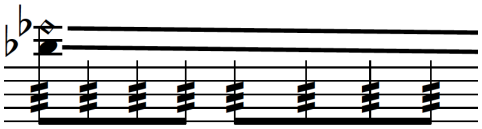


When notated in this way, the first note with a note head (in this case the minim) must be given its full value and the glissando will be of the duration of the headless quavers/semiquavers. The next note with a note head (in this case the semiquaver) is to be given its full duration.

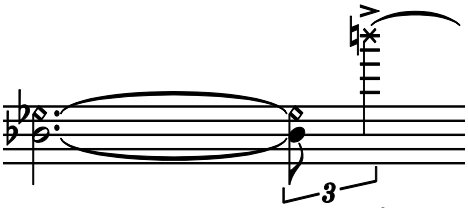
The headless quavers/semiquavers are intended as a counting aid for the performer only and do not indicate changes of bow direction. This glissando should be played as smoothly as possible.



The glissandi above are to be played in the same way as the previous example. In this case, however, the second quaver with a note head, while having its full duration, is to be played tremolando.



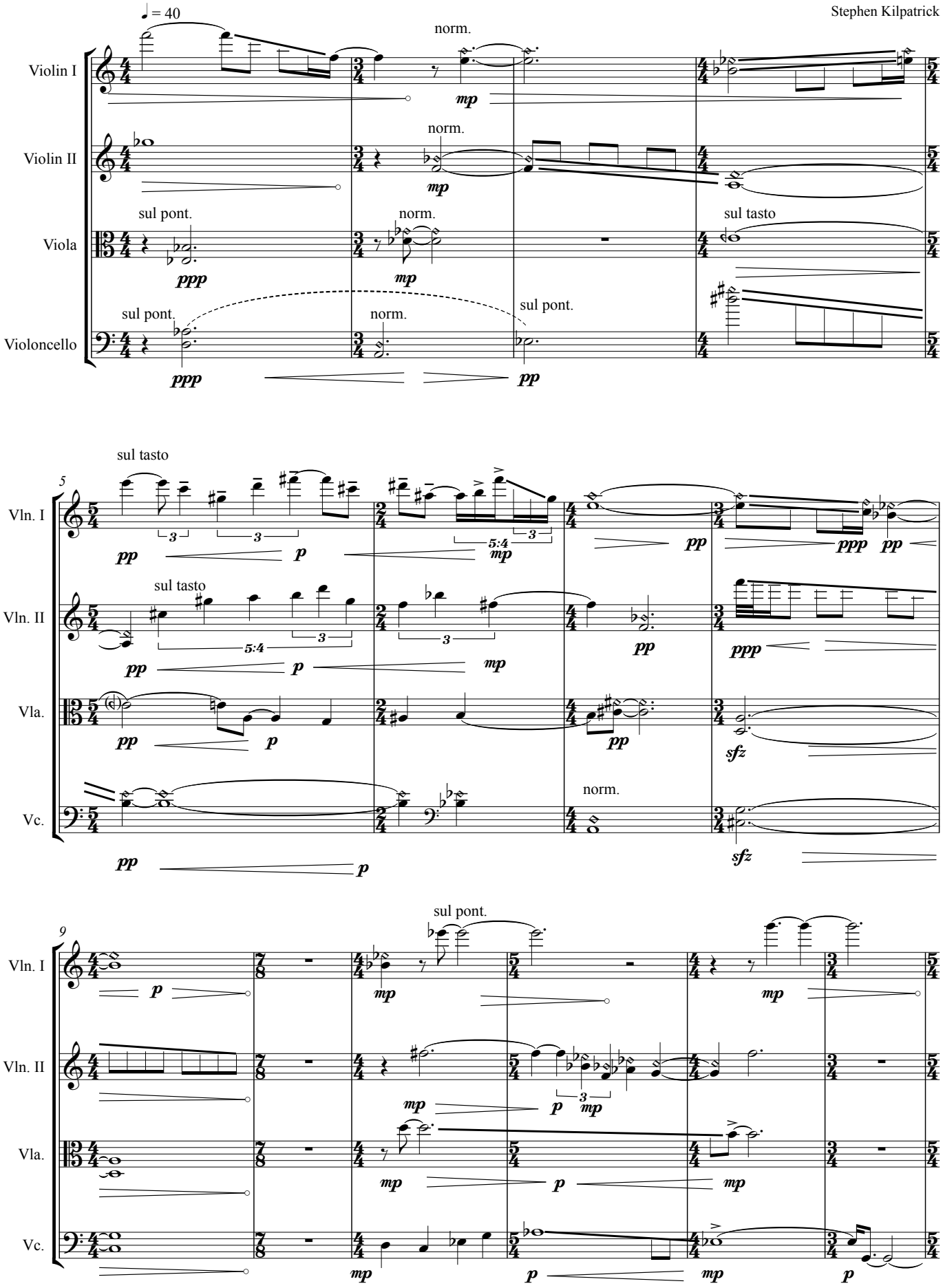
This form of glissando is to be played smoothly and continuously in the left hand whilst being bowed as a regular tremolando. As with the previous two examples, notes with heads are to be given their full value.

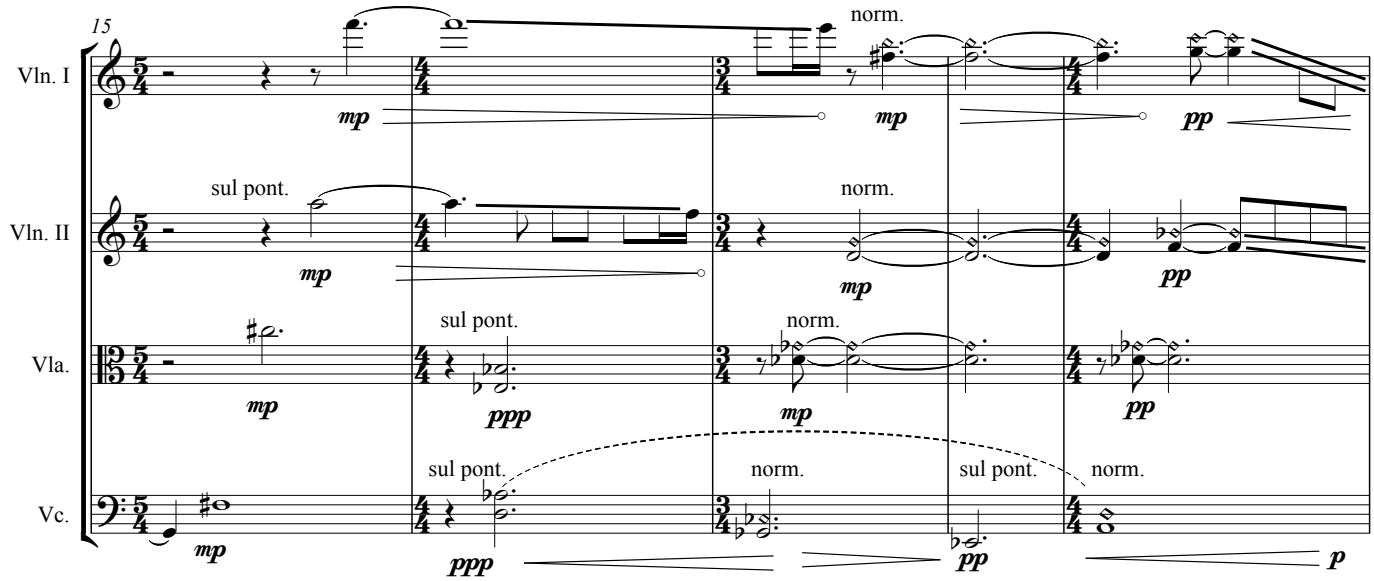


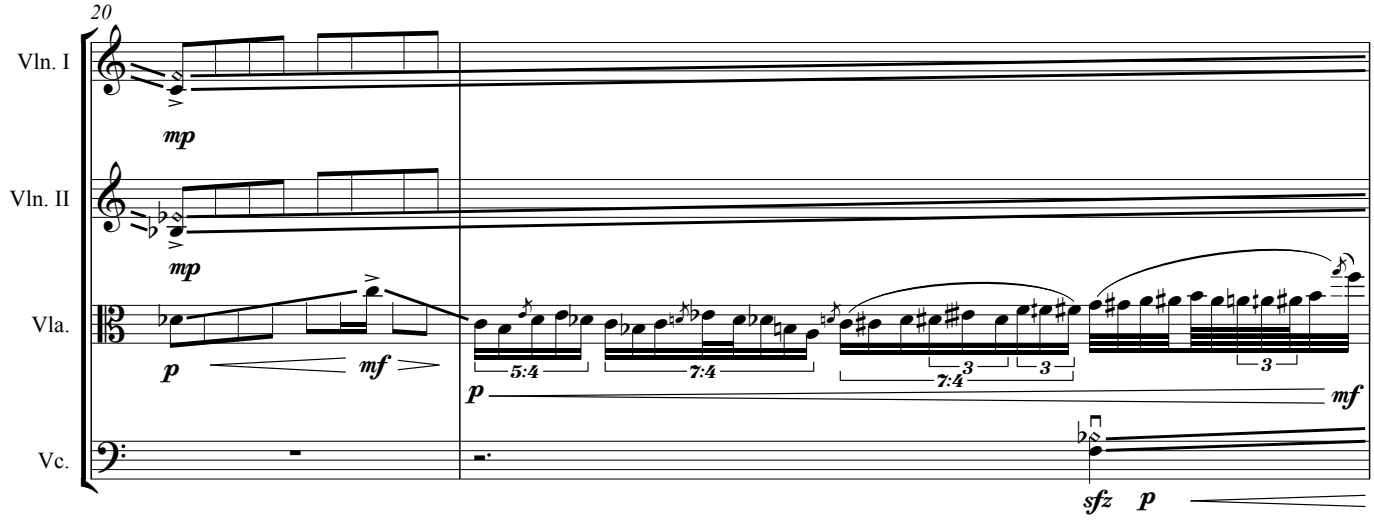
Notes given cross heads (as in the example above) are to be played as high as is physically possible and not necessesarily at the pitch denoted by the head's position on the ledger line.

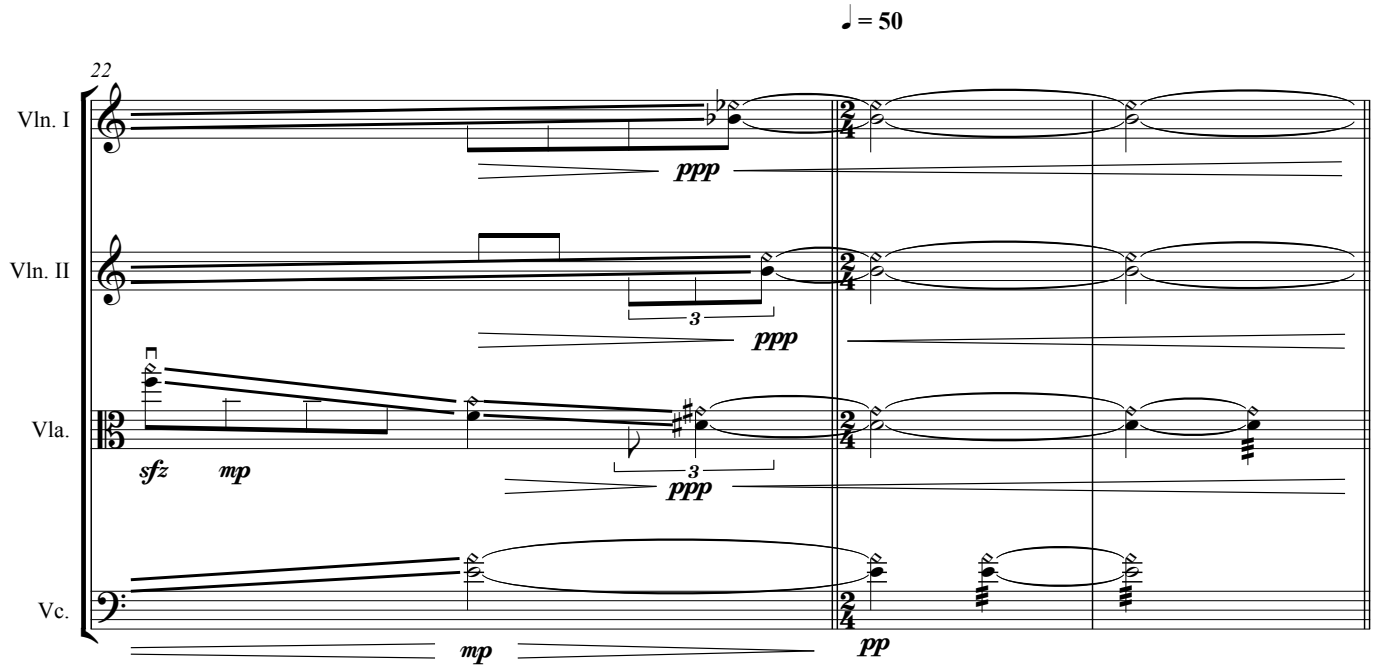
String Quartet

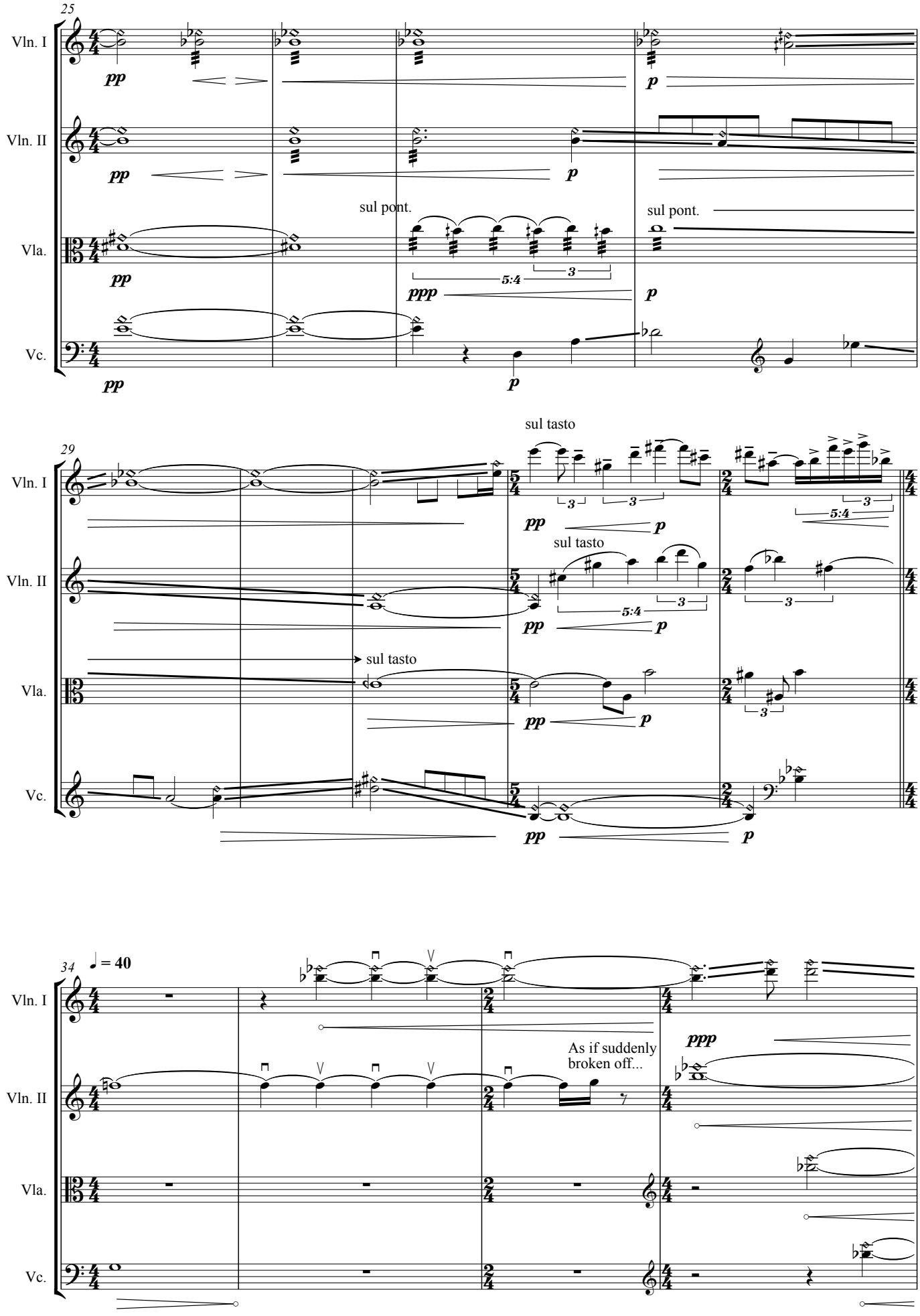
Stephen Kilpatrick

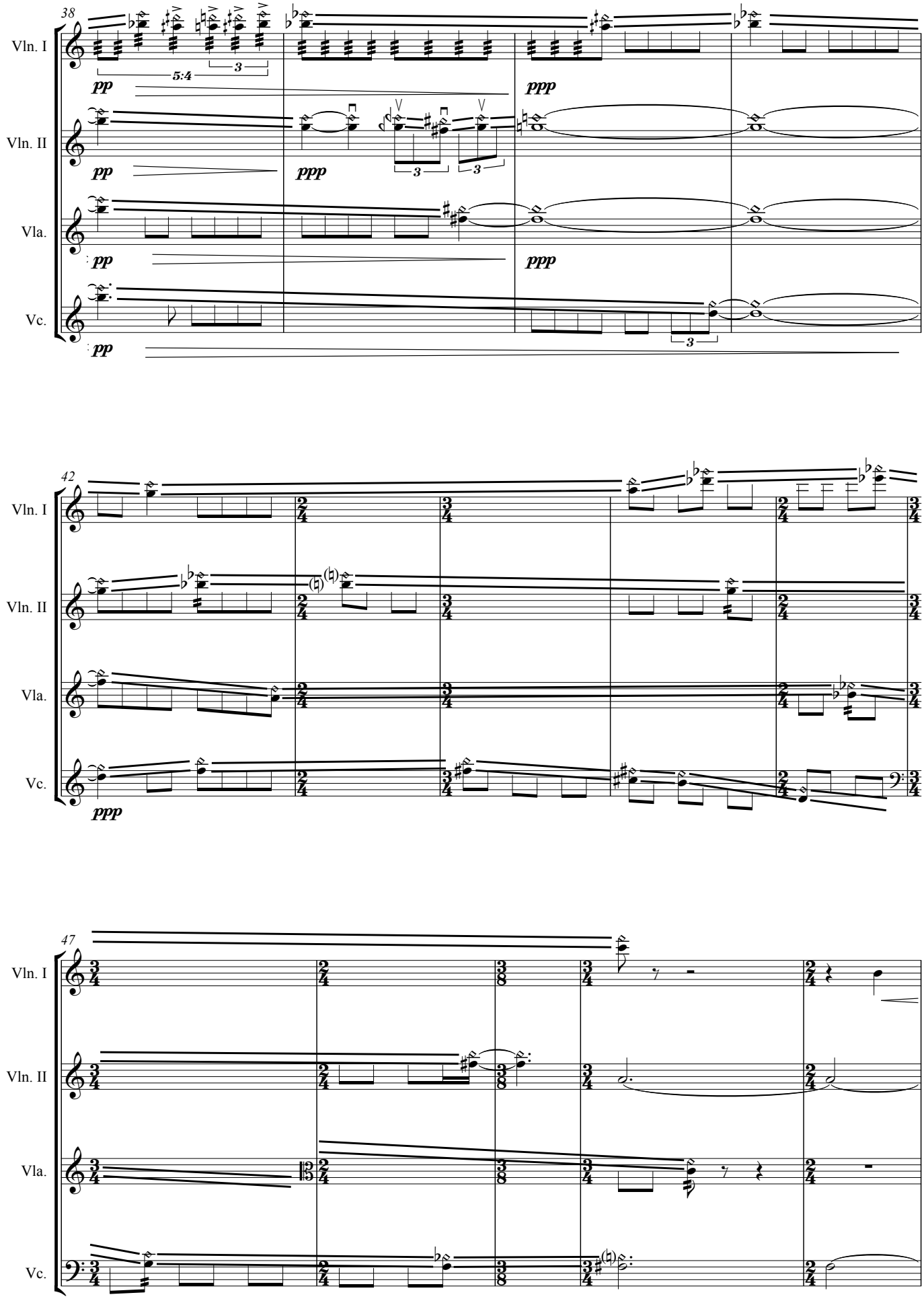


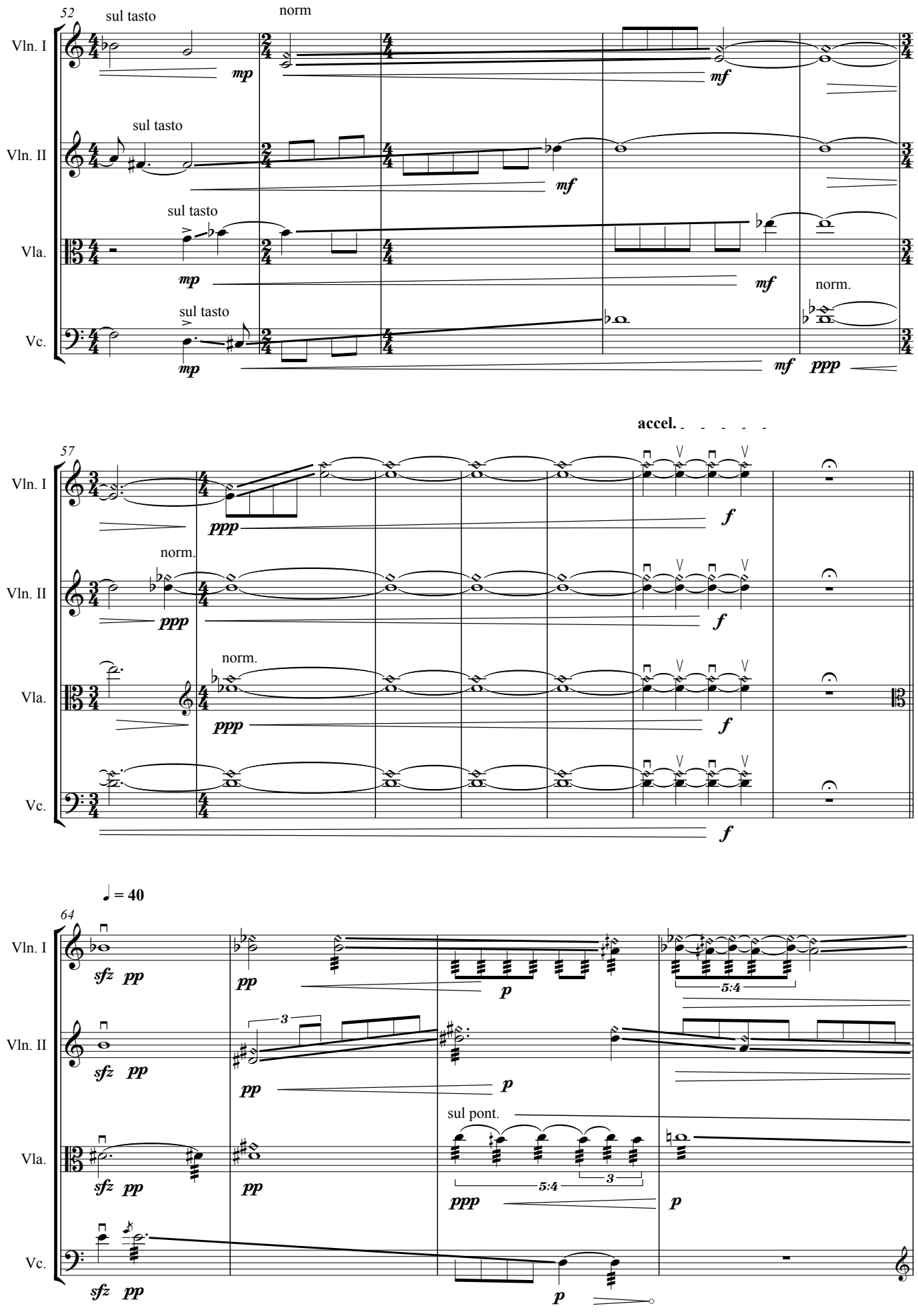

15
Vln. I
Vln. II
Vla.
Vc.
sul pont.
norm.
mp
ppp
pp
p

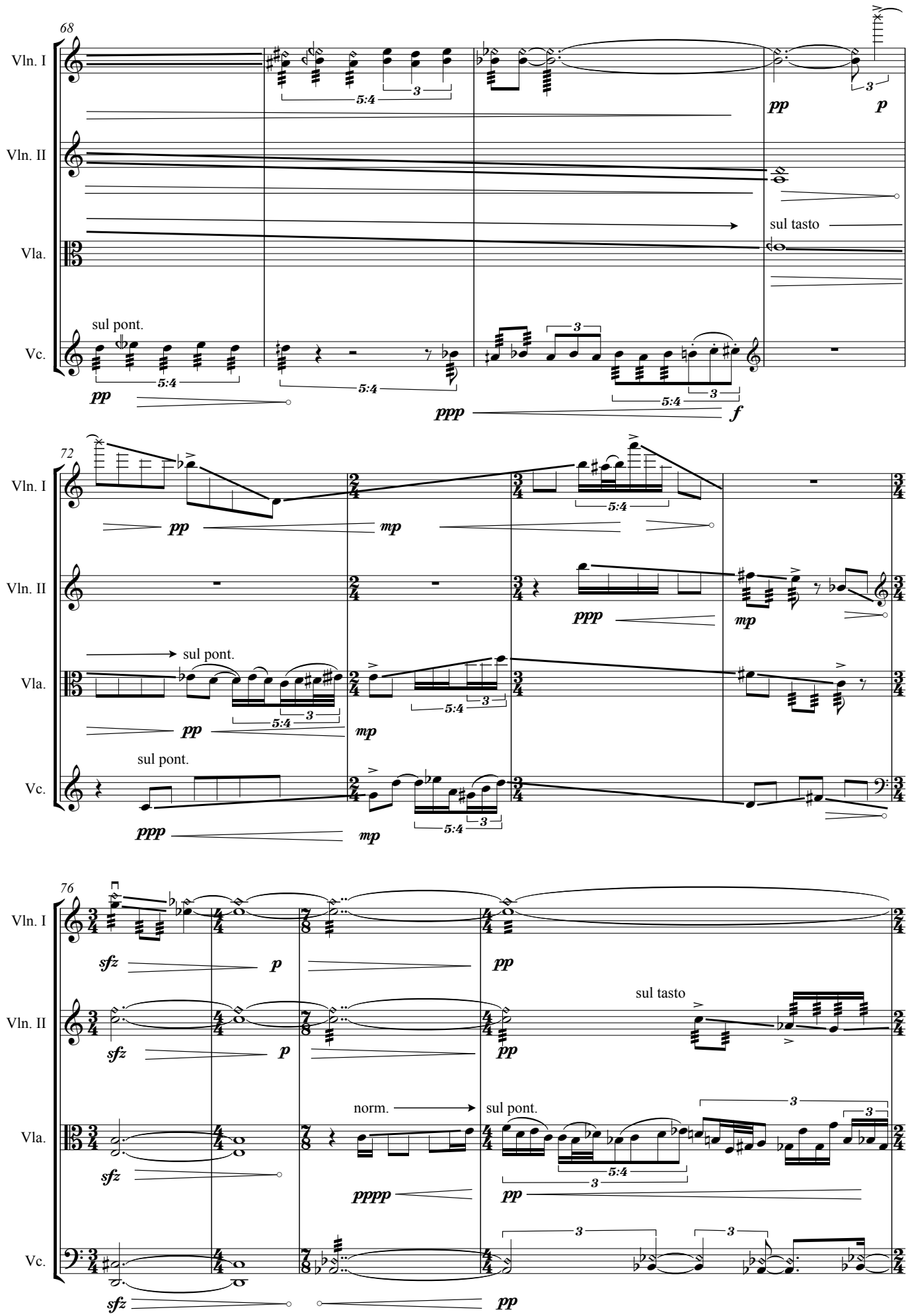

20
Vln. I
Vln. II
Vla.
Vc.
mp
p
mf
sfz
5:4
7:4
3

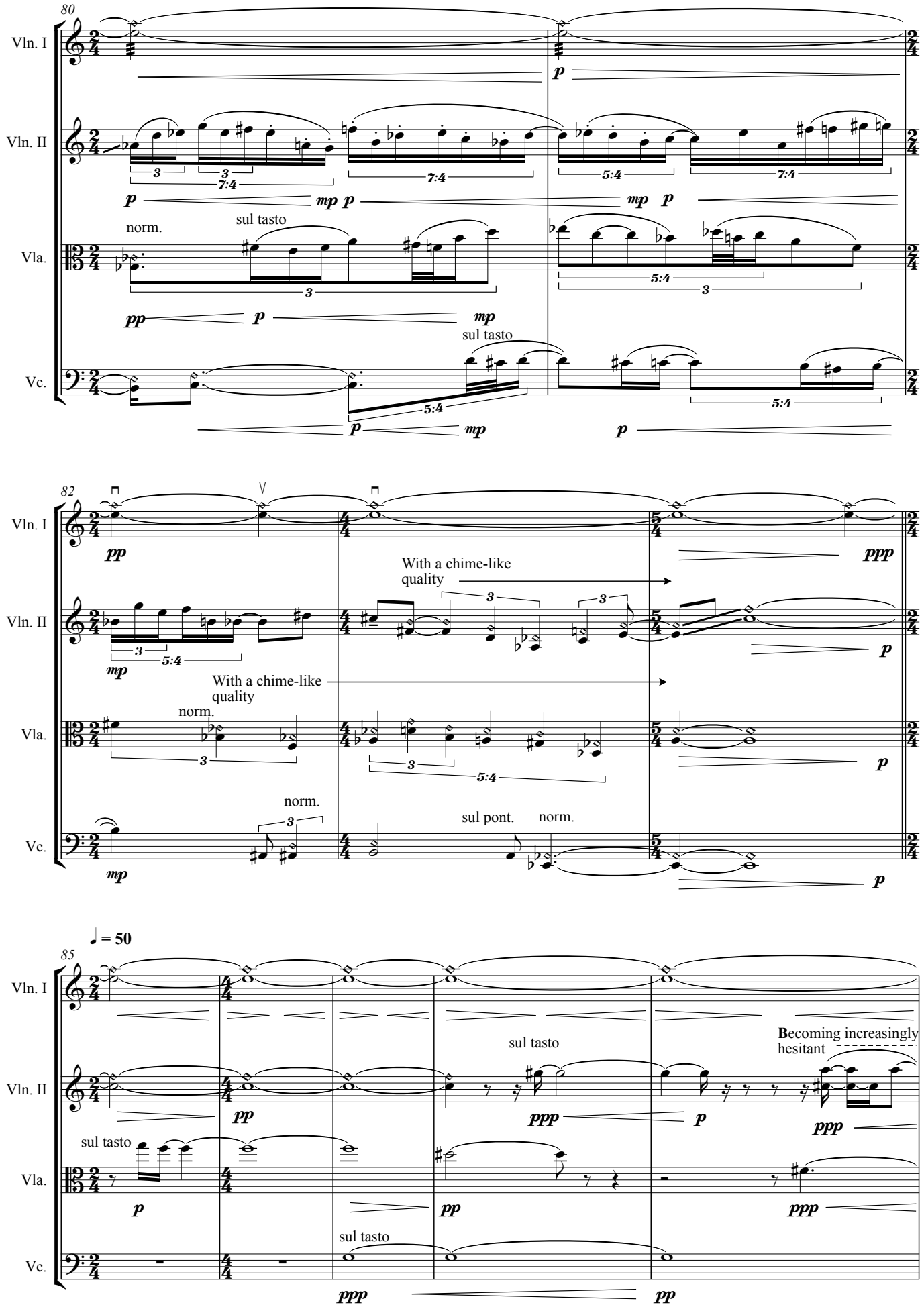

♩ = 50
22
Vln. I
Vln. II
Vla.
Vc.
sfz
mp
ppp
pp
3

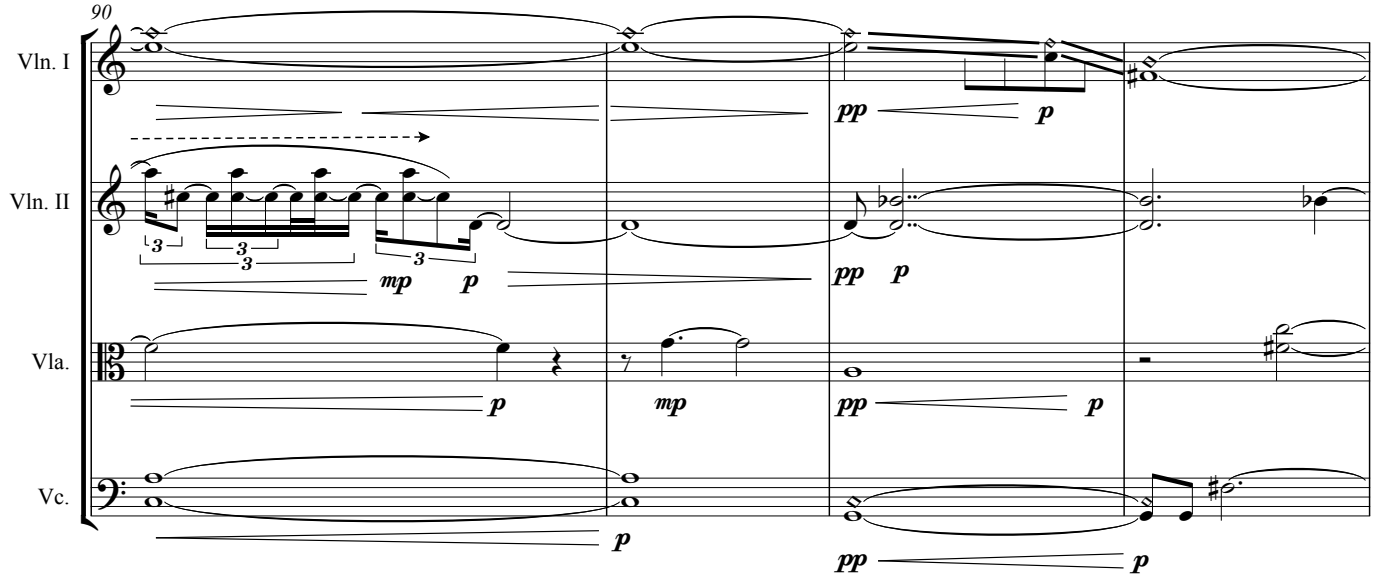

25
Vln. I
Vln. II
Vla.
Vc.
pp
p
sul pont.
5:4
3
ppp
29
sul tasto
34
♩ = 40
As if suddenly
broken off...

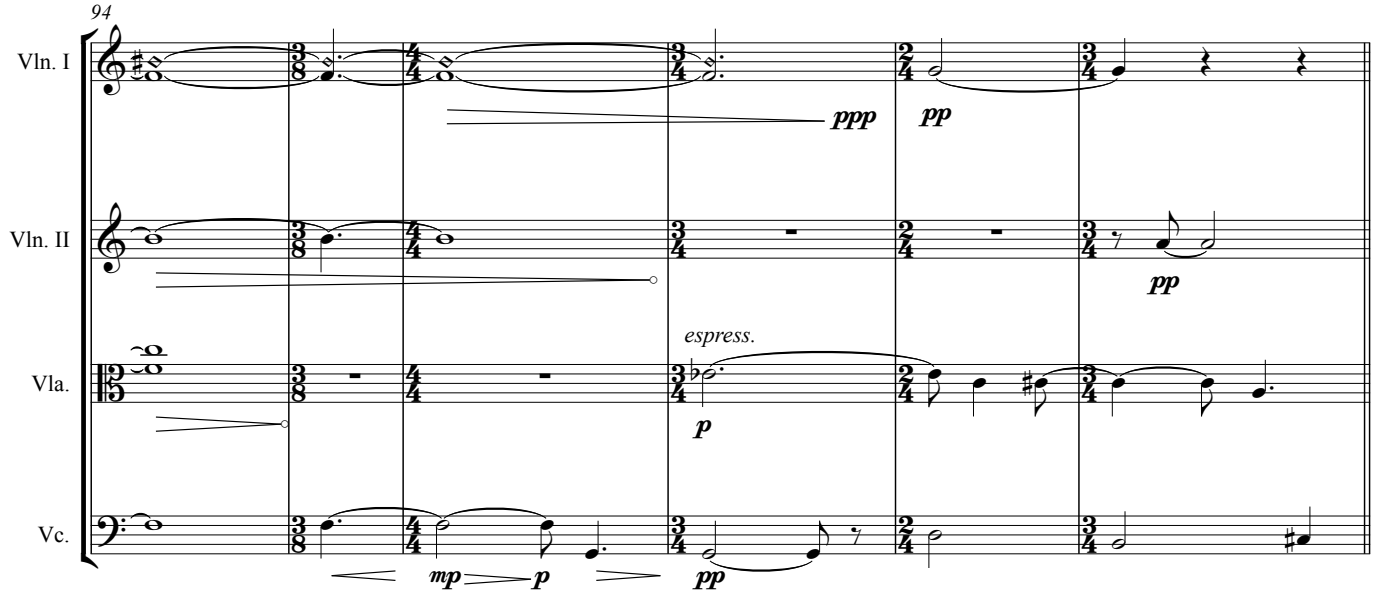

38
Vln. I
Vln. II
Vla.
Vc.
pp
ppp
5:4
3
42
47

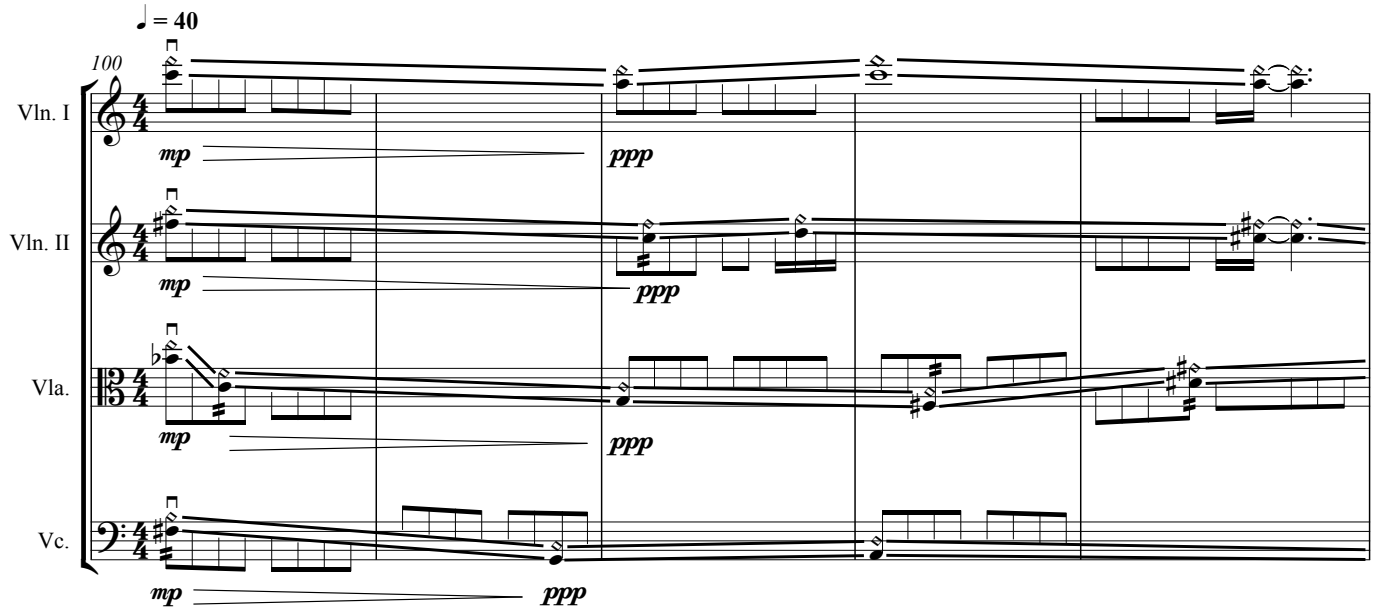

52
sul tasto
norm
Vln. I
mp
mf
sul tasto
Vln. II
mf
sul tasto
Vla.
mp
mf
norm.
sul tasto
Vc.
mp
mf
ppp
accel.
57
Vln. I
ppp
f
norm.
Vln. II
ppp
f
norm.
Vla.
ppp
f
Vc.
f
♩ = 40
64
Vln. I
sfz pp
pp
p
5:4
Vln. II
sfz pp
3
pp
p
sul pont.
Vla.
sfz pp
pp
5:4
3
ppp
p
Vc.
sfz pp
p

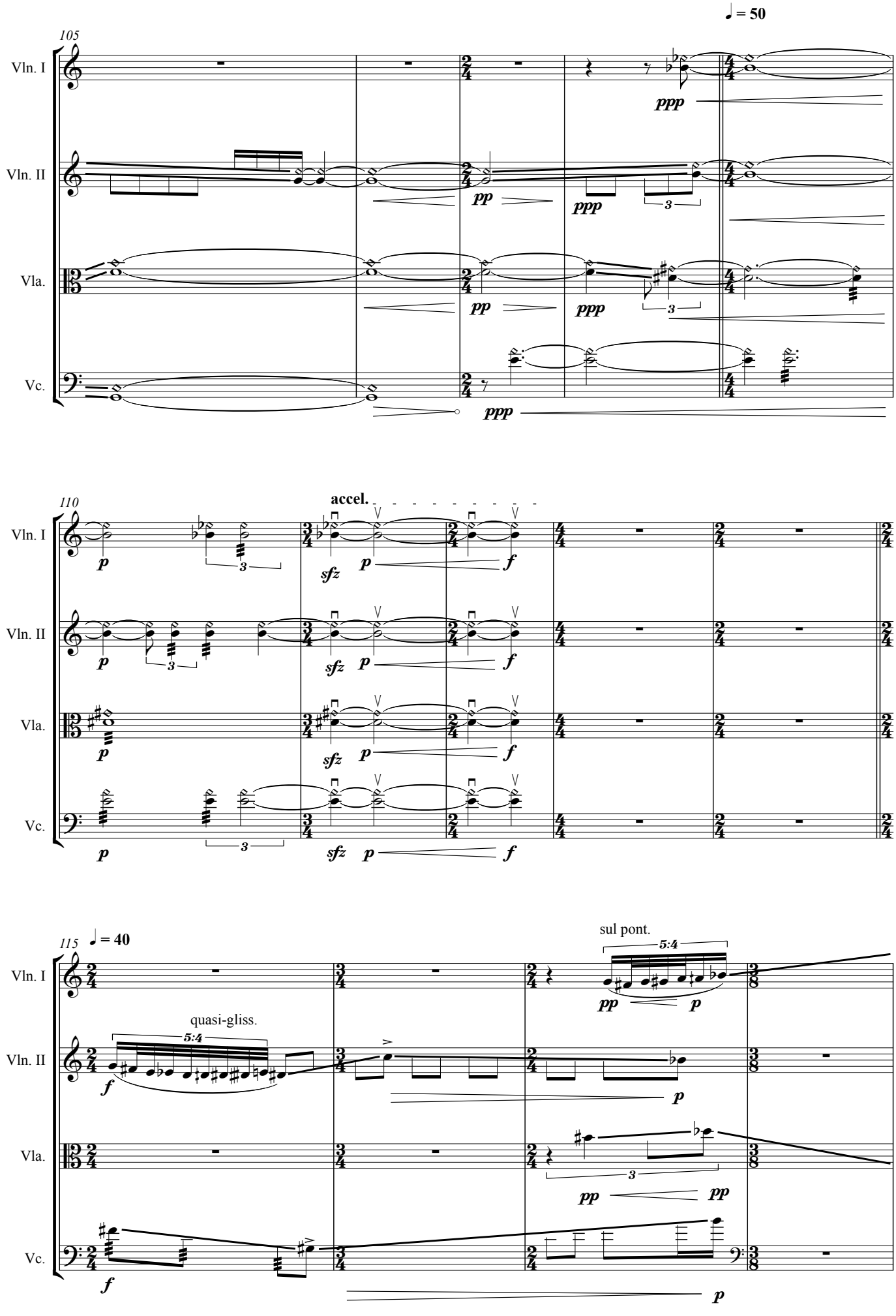

68
Vln. I
Vln. II
Vla.
Vc.
sul pont.
sul tasto
pp
p
ppp
f
mp
72
76
sfz
pppp
norm.
5:4
3

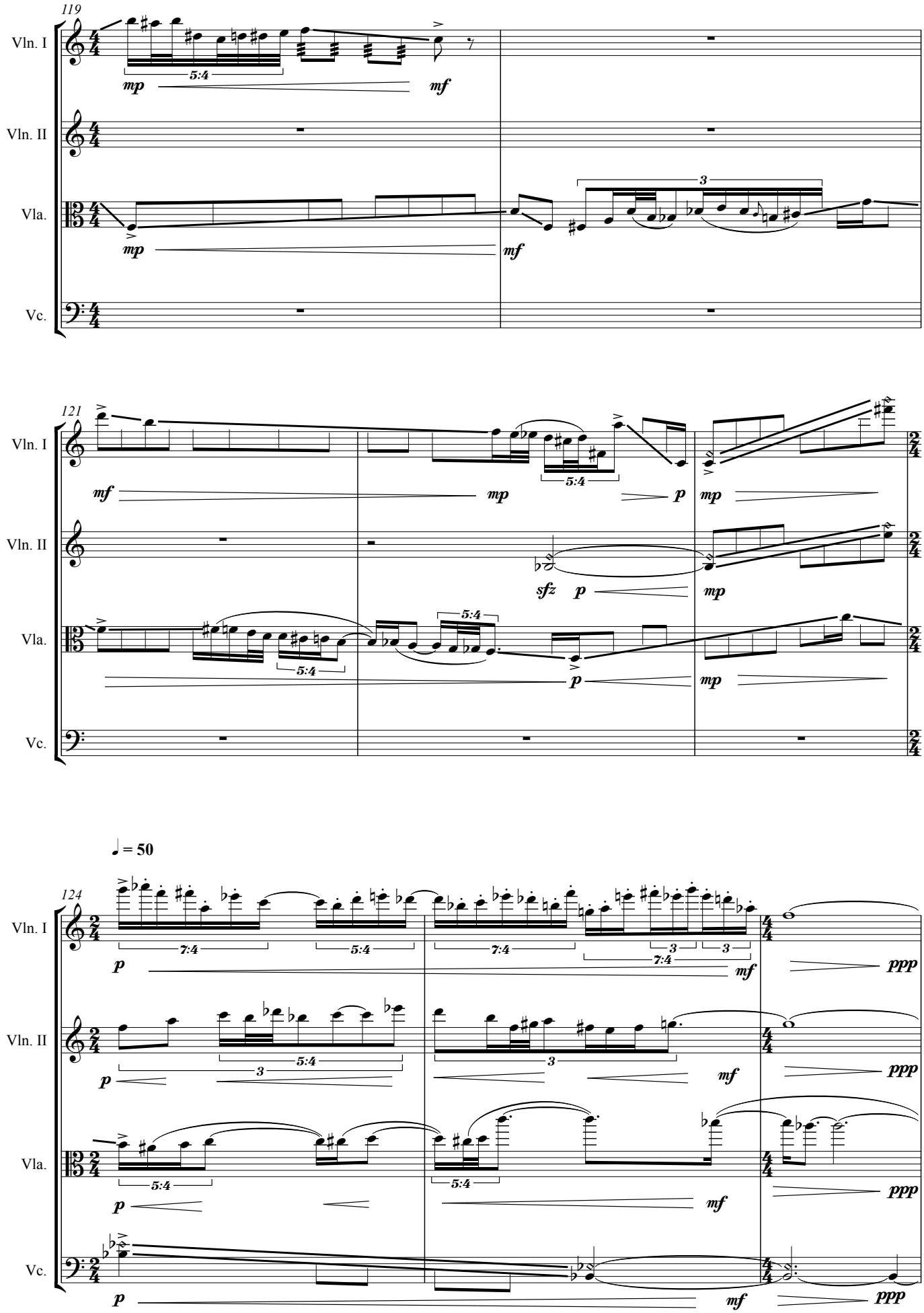

80
Vln. I
Vln. II
Vla.
Vc.
norm.
sul tasto
sul tasto
82
With a chime-like quality
With a chime-like quality
norm.
norm.
sul pont.
norm.
♩ = 50
85
sul tasto
Becoming increasingly hesitant
sul tasto
sul tasto

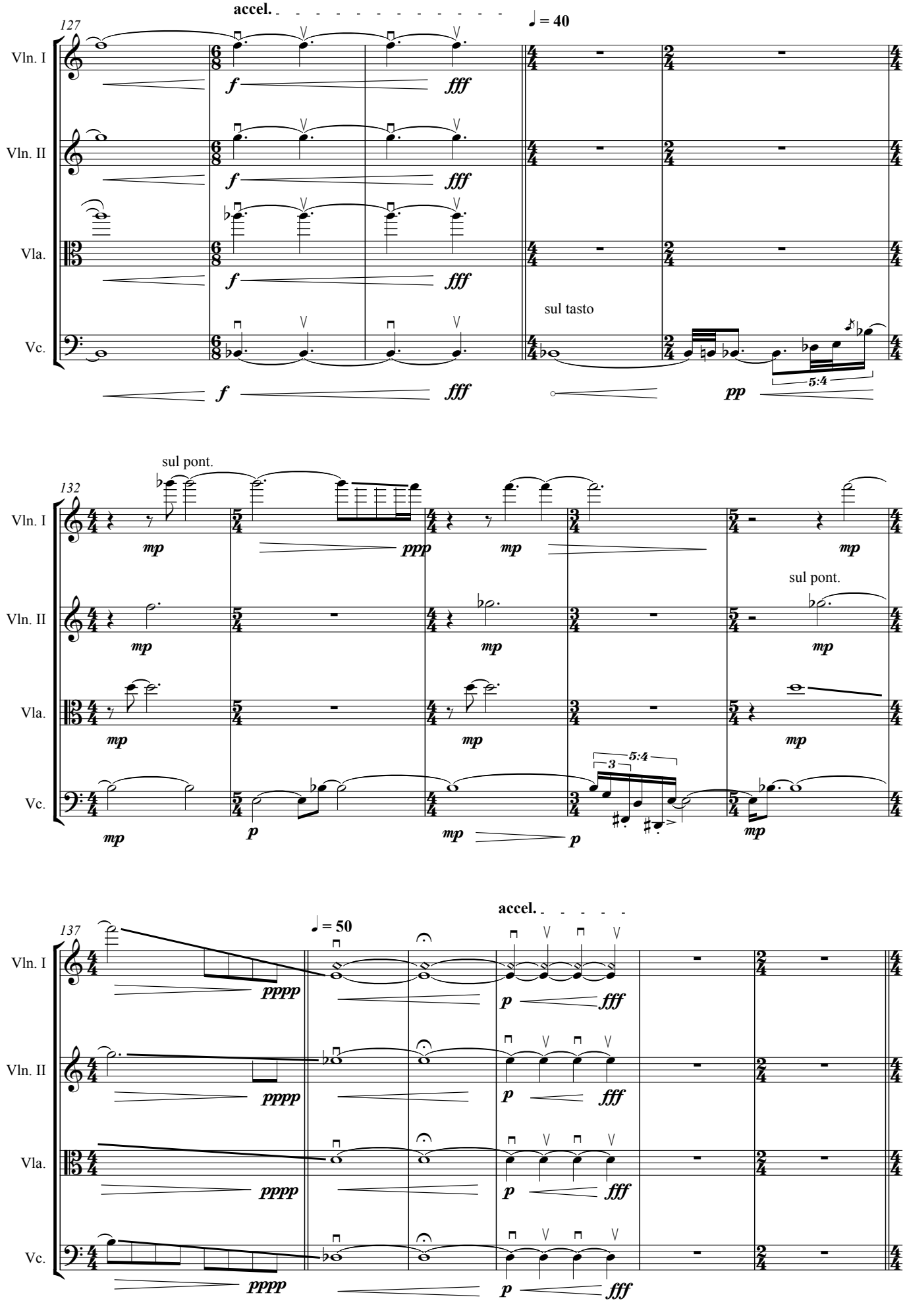

90
Vln. I
Vln. II
Vla.
Vc.
pp
p
mp
p
pp
p
p
mp
pp
p
p
pp
p

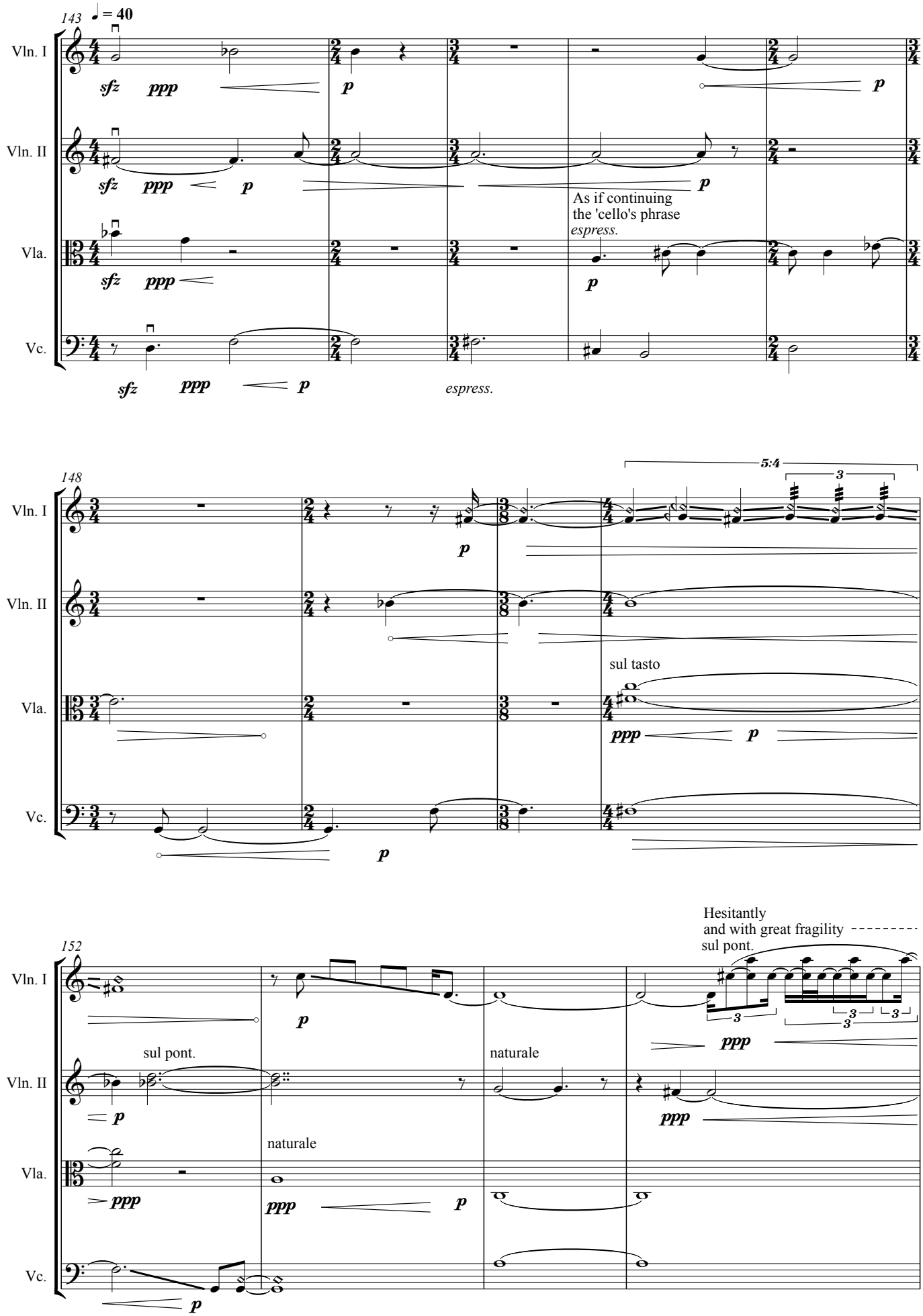

94
Vln. I
Vln. II
Vla.
Vc.
ppp
pp
pp
espress.
p
mp
p
pp

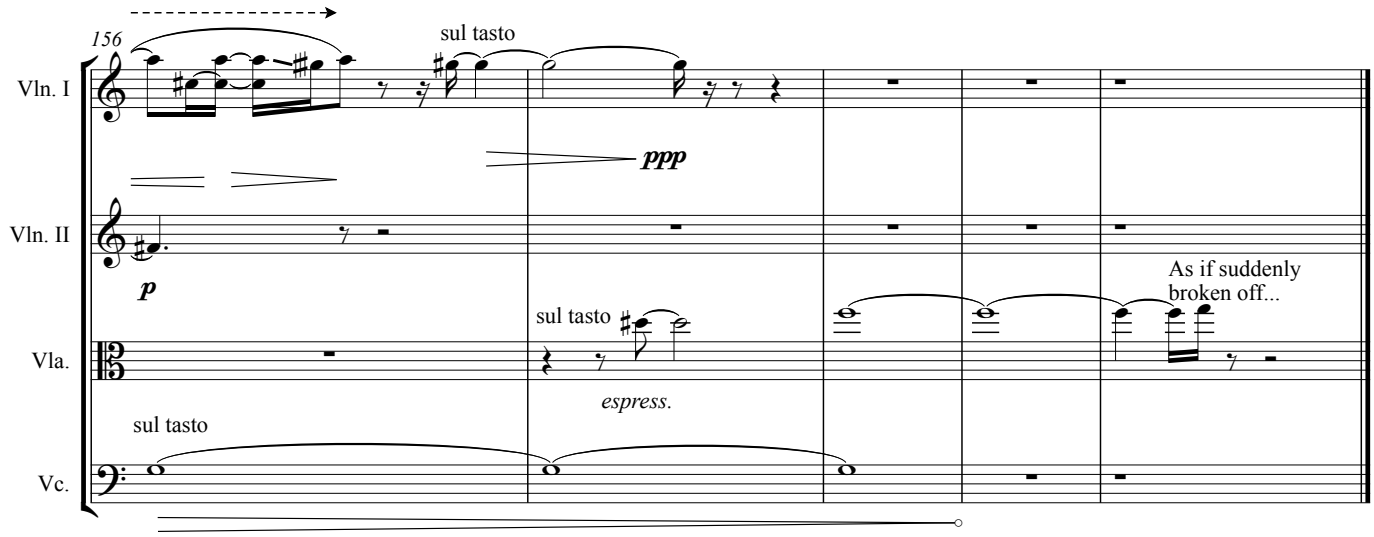

♩ = 40
100
Vln. I
Vln. II
Vla.
Vc.
mp
ppp
mp
ppp
mp
ppp
mp
ppp


105
♩ = 50
Vln. I
Vln. II
Vla.
Vc.
ppp
pp
ppp
3
pp
ppp
3
ppp
110
accel.
p
sfz
p
f
3
sfz
p
f
sfz
p
f
sfz
p
f
3
sfz
p
f
115
♩ = 40
sul pont.
5:4
pp
p
quasi-gliss.
5:4
f
p
pp
pp
3
f
p


119
Vln. I
Vln. II
Vla.
Vc.
mp
mf
5:4
3
121
sfz
p
124
♩ = 50
7:4
ppp


accel.
127
♩ = 40
Vln. I
Vln. II
Vla.
Vc.
f
fff
sul tasto
pp
5:4
sul pont.
132
mp
ppp
p
3
5:4
sul pont.
137
♩ = 50
accel.
pppp
fff


143
♩ = 40
Vln. I
Vln. II
Vla.
Vc.
sfz
ppp
p
As if continuing
the 'cello's phrase
espress.
espress.
148
5:4
3
sul tasto
152
Hesitantly
and with great fragility
sul pont.
sul pont.
naturale
naturale


156
sul tasto
Vln. I
ppp
Vln. II
p
As if suddenly
broken off...
sul tasto
Vla.
espress.
sul tasto
Vc.

Fénytörék
for chamber orchestra

Stephen Kilpatrick

Fénytörék was premiered by the National Youth Orchestra of Scotland
in Peel Hall, Manchester on 20th February 2011

Duration: 6’

Fénytörék

for chamber orchestra

Notes for Performance

NB Notes with durations longer than a single bow direction allows for are to be played with changes of bowing that are as imperceptible as possible.

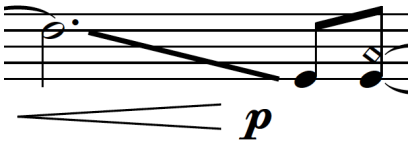
Quarter-tone flat

Three-quarter tone flat

Quarter-tone sharp

Three-quarter-tone sharp

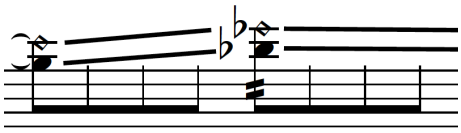
Arrow denotes a continuous transition from one indicated state to another.



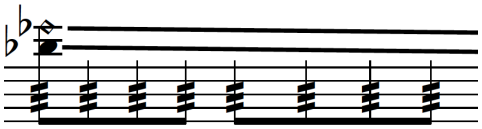
Glissandi notated in this way are to be played as in the normal manner.

When notated in this way, the first note with a note head (in this case the minim) must be given its full value and the glissando will be of the duration of the headless quavers/semiquavers. The next note with a note head (in this case the semiquaver) is to be given its full duration.

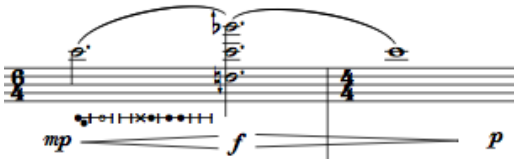
The headless quavers/semiquavers are intended as a counting aid for the performer only and do not indicate changes of bow direction. This glissando should be played as smoothly as possible.



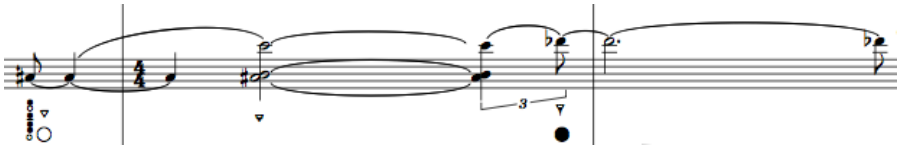
The glissandi above are to be played in the same way as the previous example. In this case, however, the second quaver with a note head, while having its full duration, is to be played tremolando.



This form of glissando is to be played smoothly and continuously in the left hand whilst being bowed as a regular tremolando. As with the previous two examples, notes with heads are to be given their full value.



Flute fingering for multiphonic



Oboe fingering, reed position and lip pressure for multiphonic

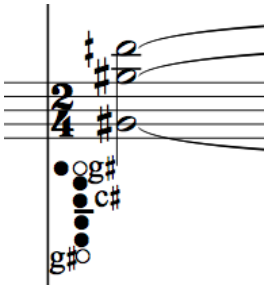
At string

Just below heart

Tip of reed

Weak lip pressure

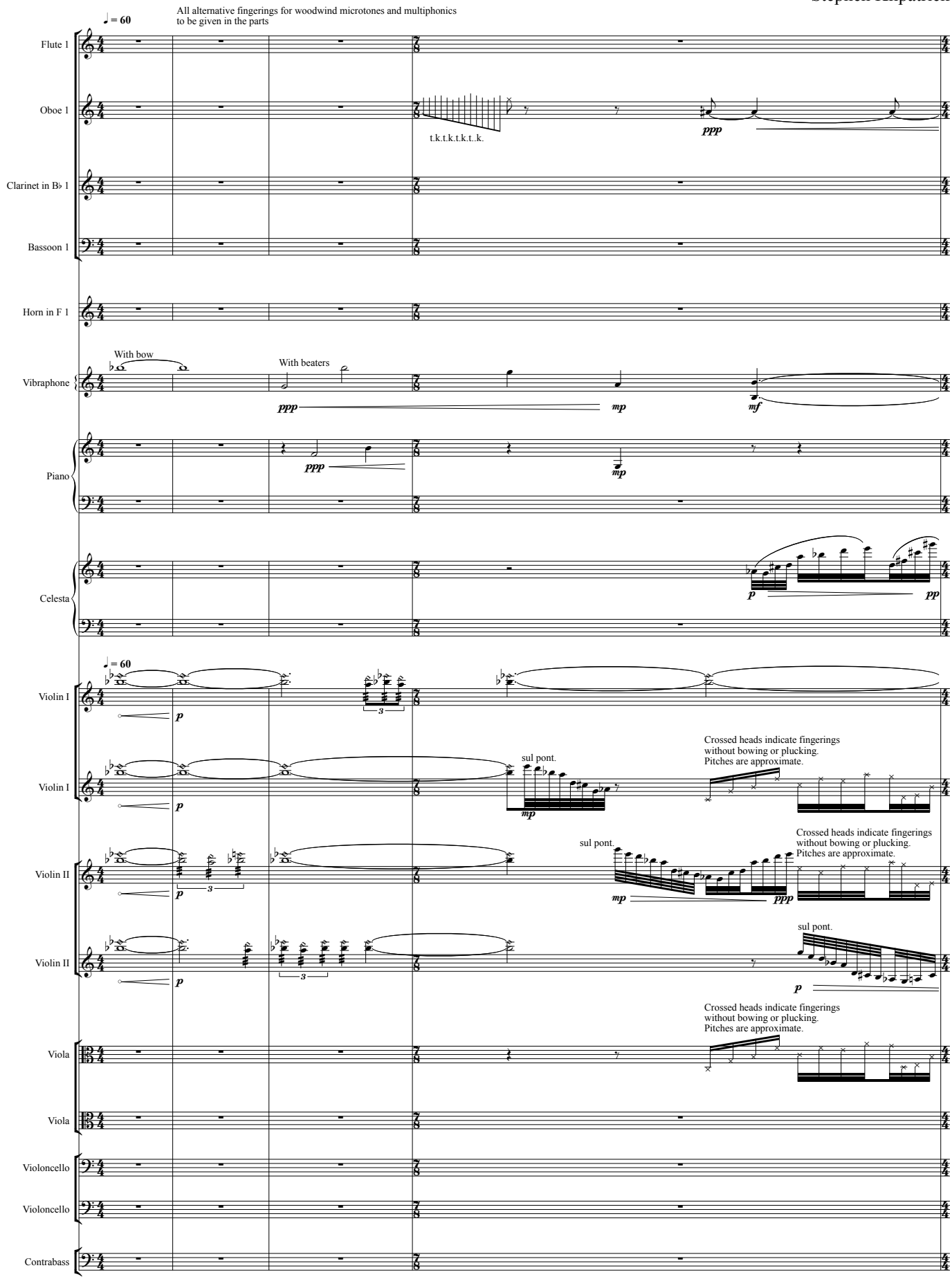
Strong lip pressure

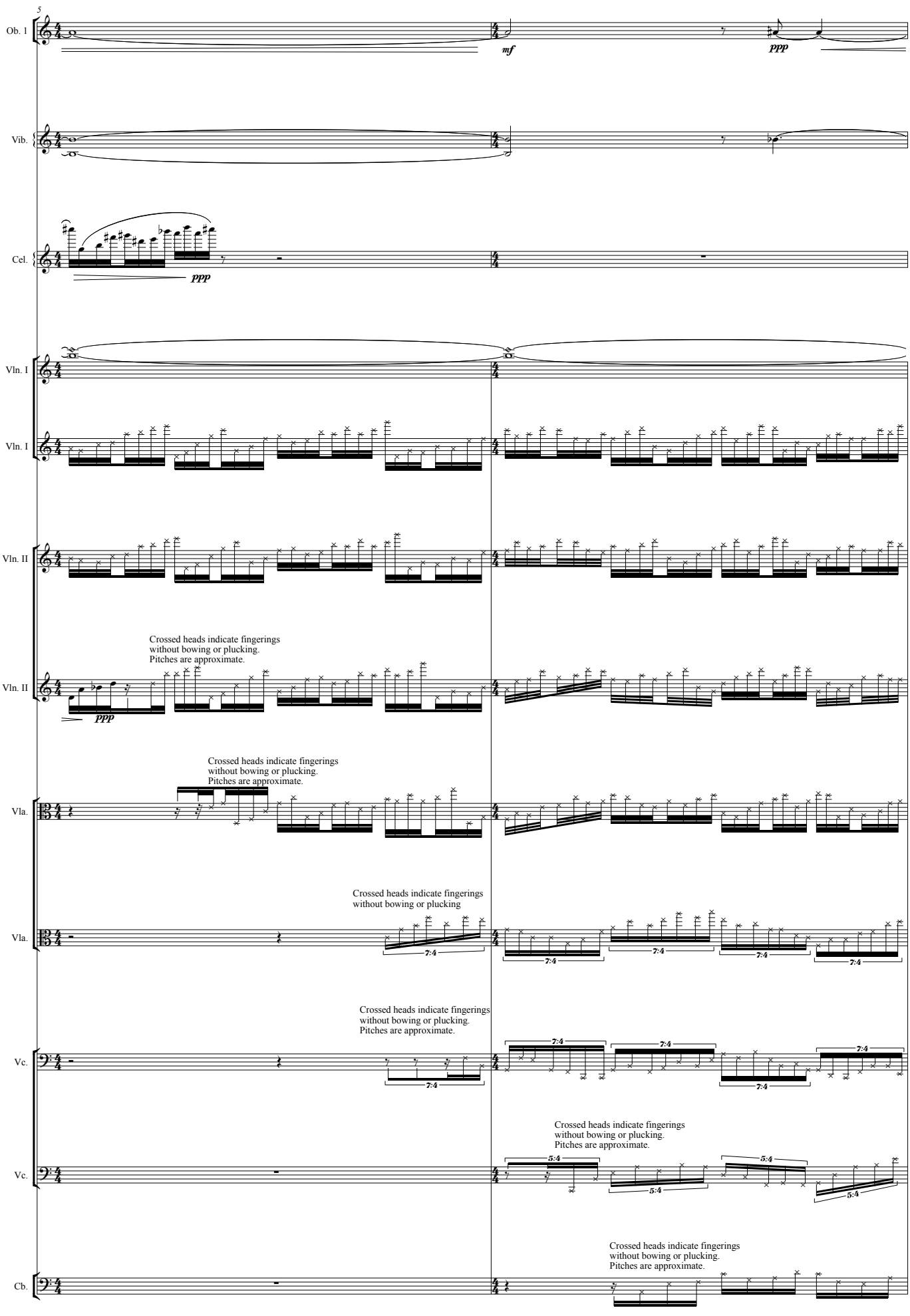


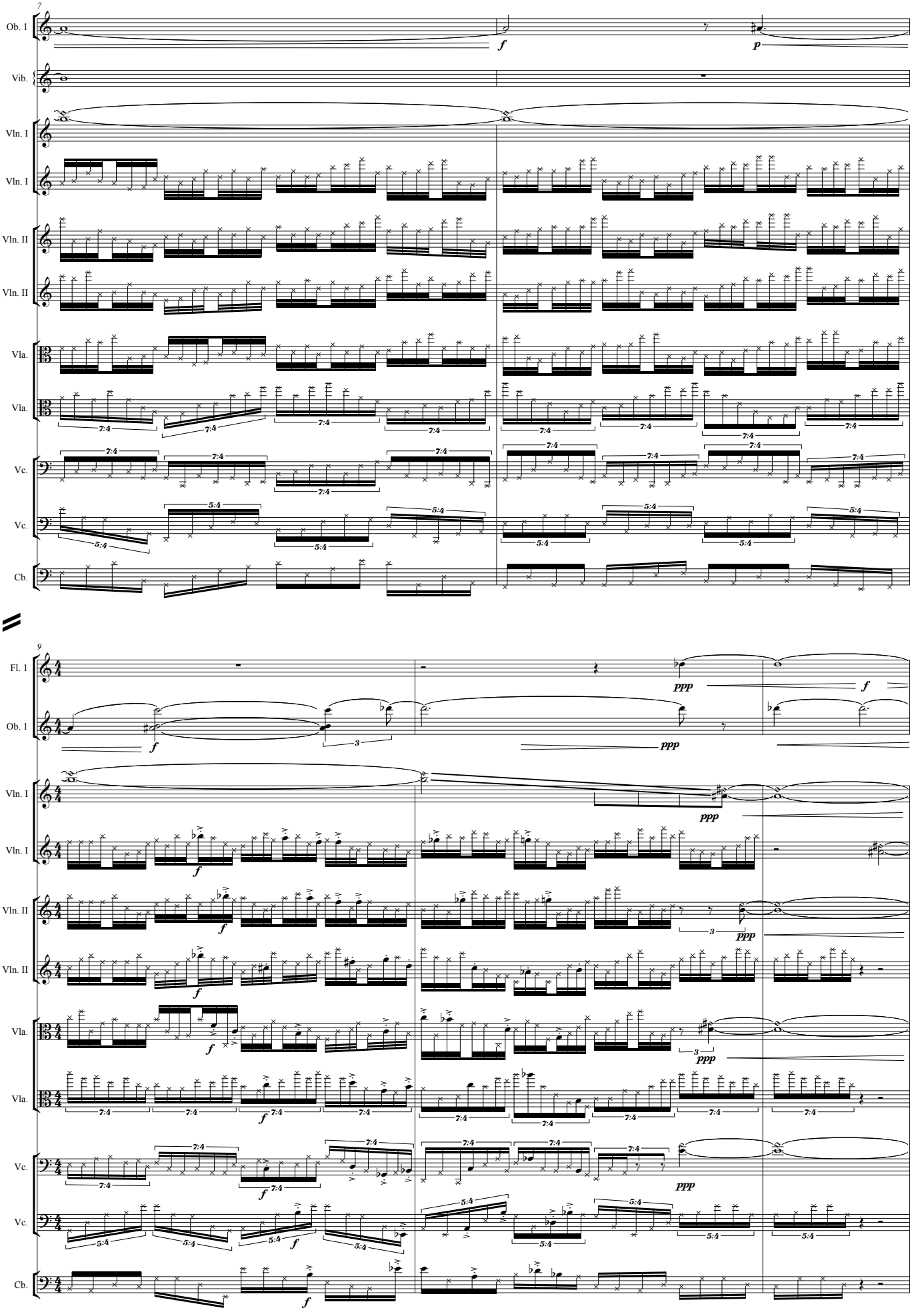
Clarinet multiphonic

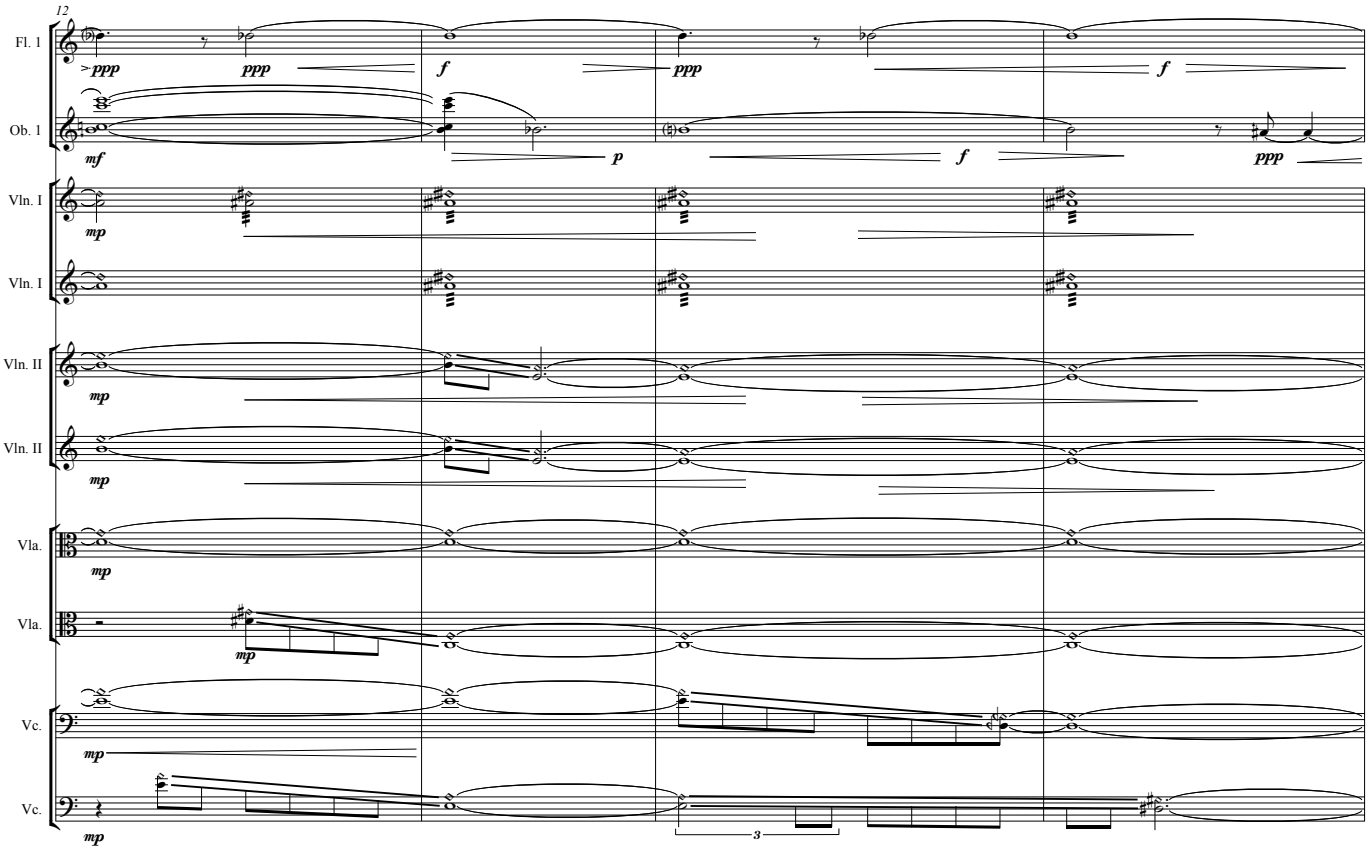
Fénytörék
for chamber orchestra

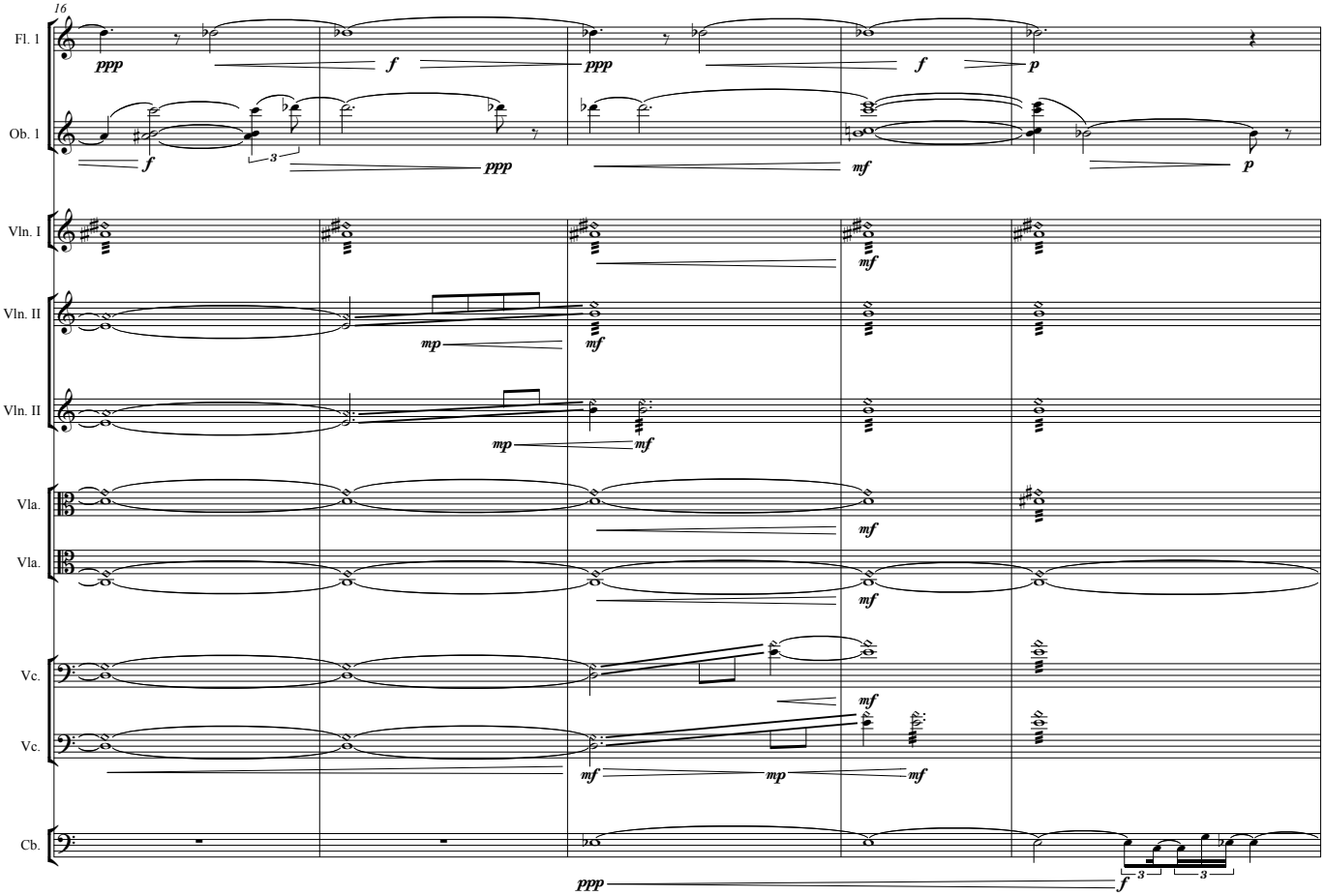
Stephen Kilpatrick

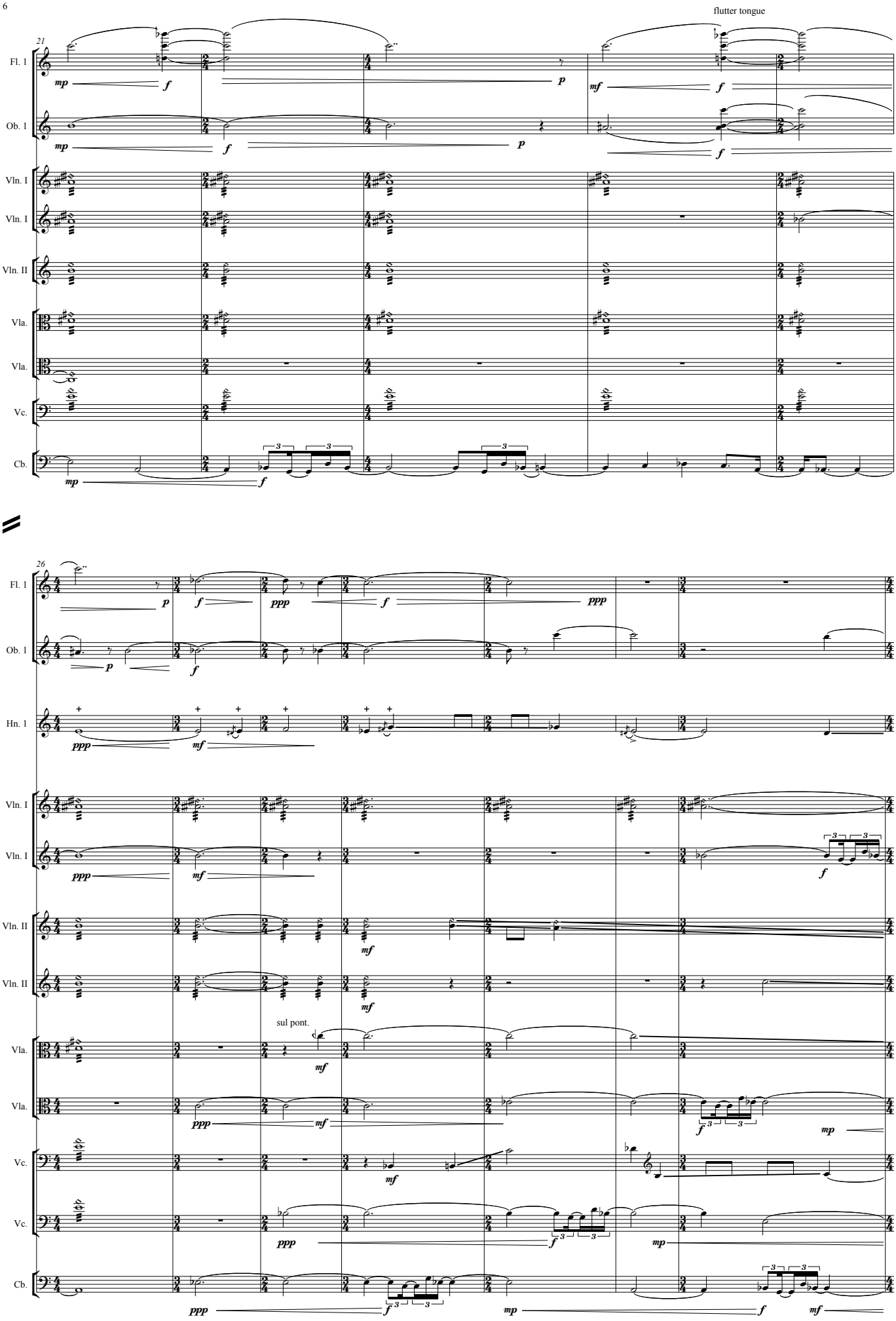


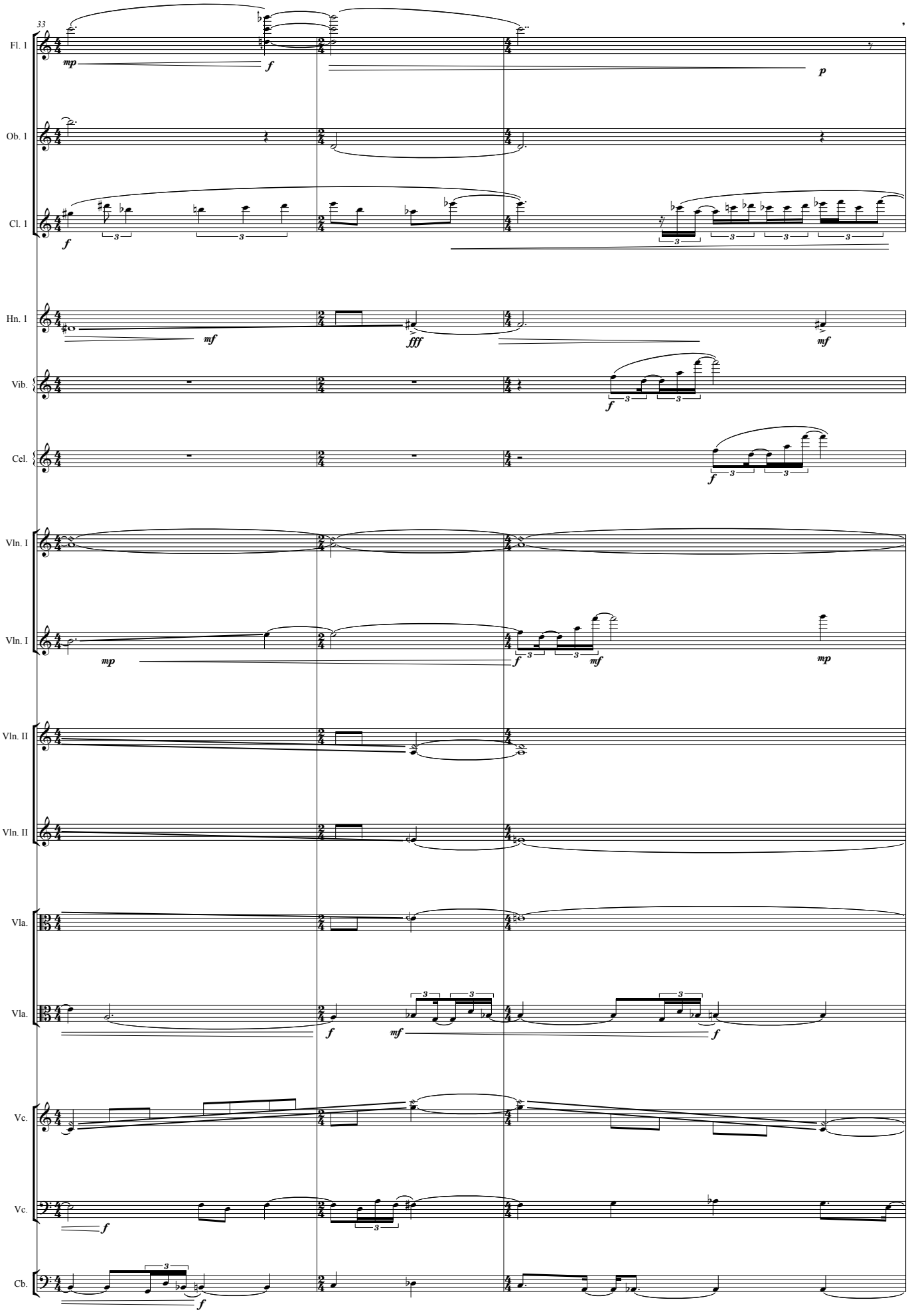

5
Ob. 1
mf
ppp
Vib.
Cel.
ppp
Vln. I
Vln. I
Vln. II
Crossed heads indicate fingerings
without bowing or plucking.
Pitches are approximate.
Vln. II
ppp
Crossed heads indicate fingerings
without bowing or plucking.
Pitches are approximate.
Vla.
Crossed heads indicate fingerings
without bowing or plucking
Vla.
7:4
Crossed heads indicate fingerings
without bowing or plucking.
Pitches are approximate.
Vc.
7:4
Crossed heads indicate fingerings
without bowing or plucking.
Pitches are approximate.
Vc.
5:4
Crossed heads indicate fingerings
without bowing or plucking.
Pitches are approximate.
Cb.

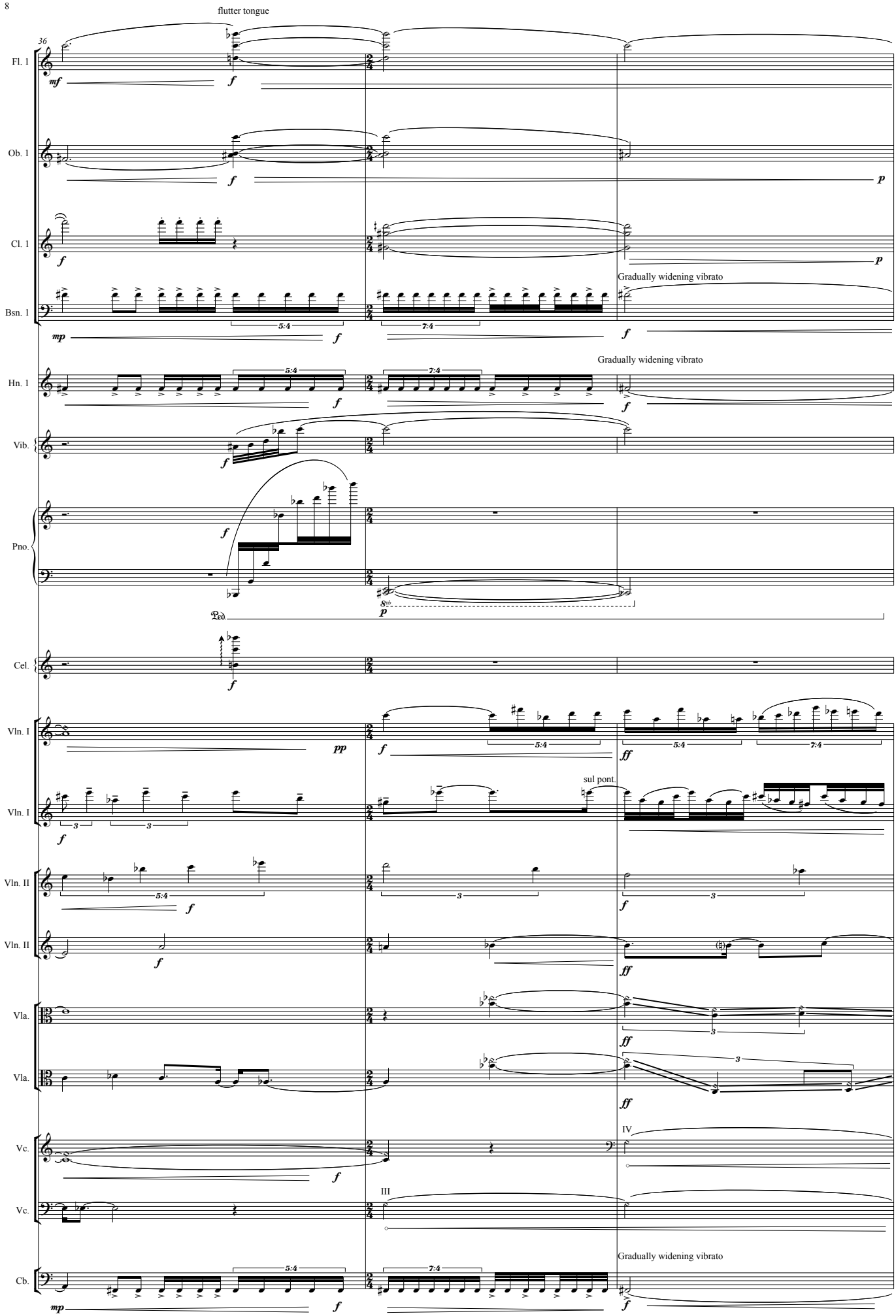

7
Ob. 1
Vib.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
f
p
7:4
5:4
9
Fl. 1
Ob. 1
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ppp
f
3

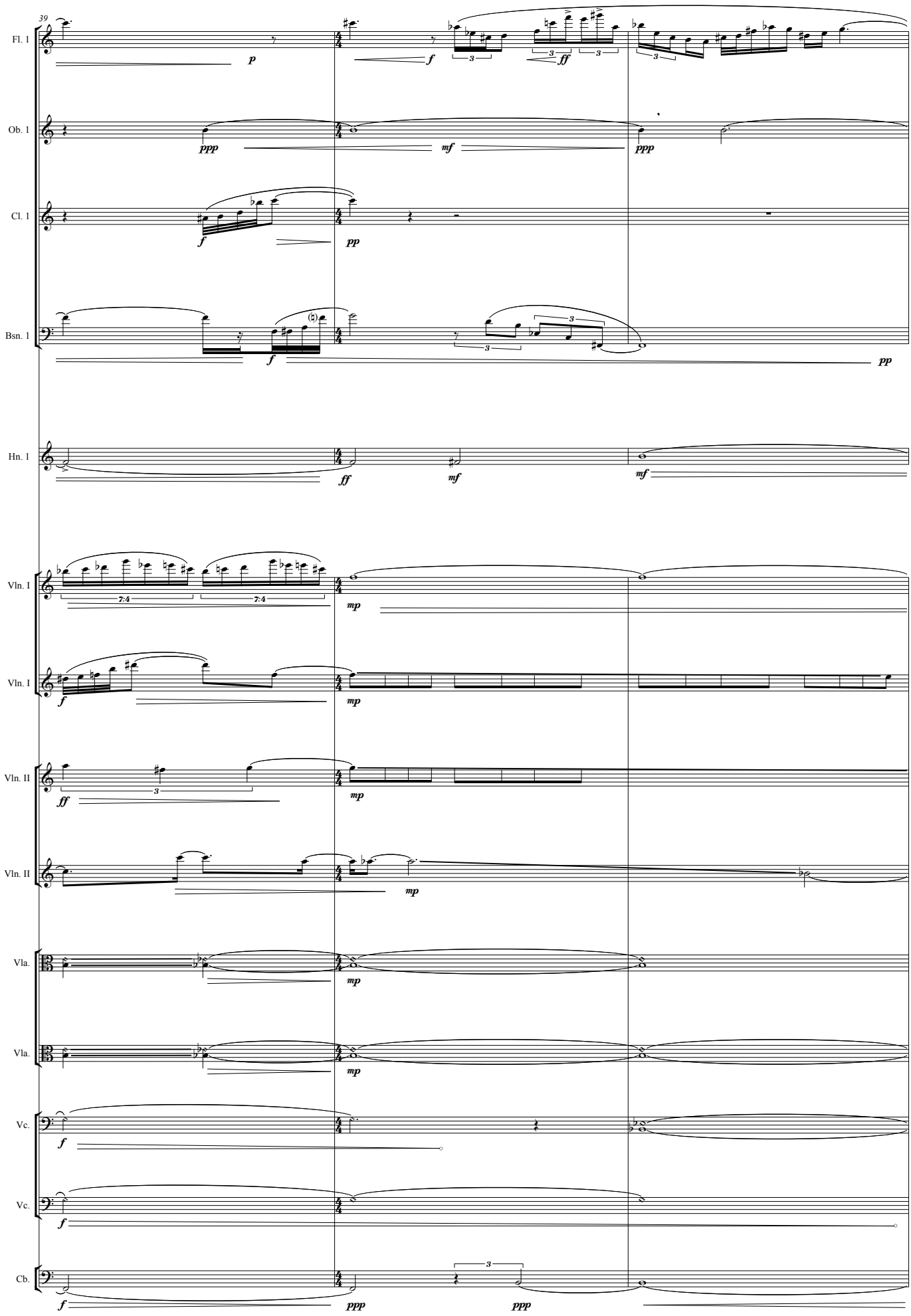

12
Fl. 1
Ob. 1
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
ppp
mf
mp
f
p
3

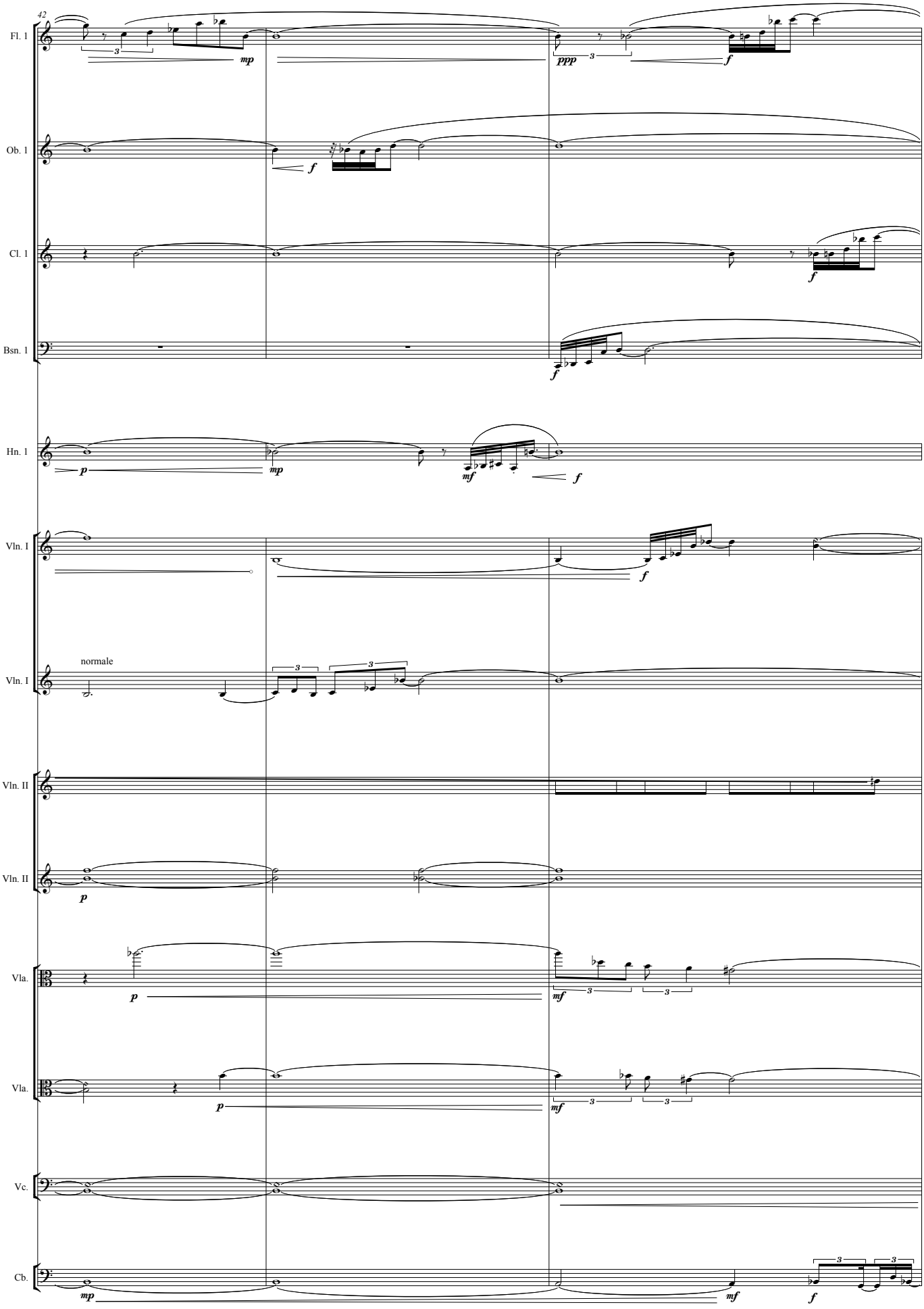

16
Fl. 1
Ob. 1
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ppp
f
mf
mp
p
3

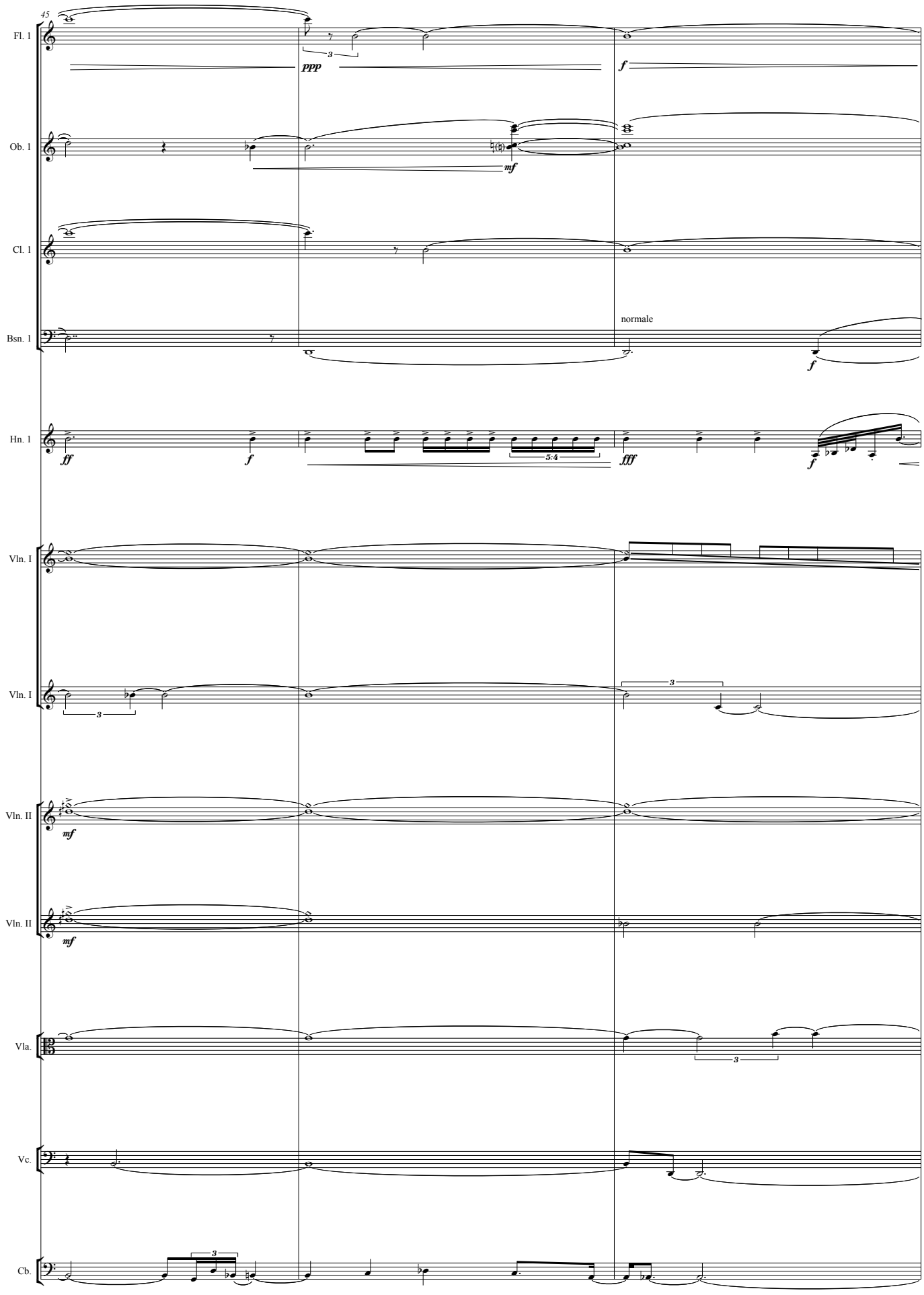

flutter tongue
21
Fl. 1
Ob. 1
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
26
Hn. 1
sul pont.

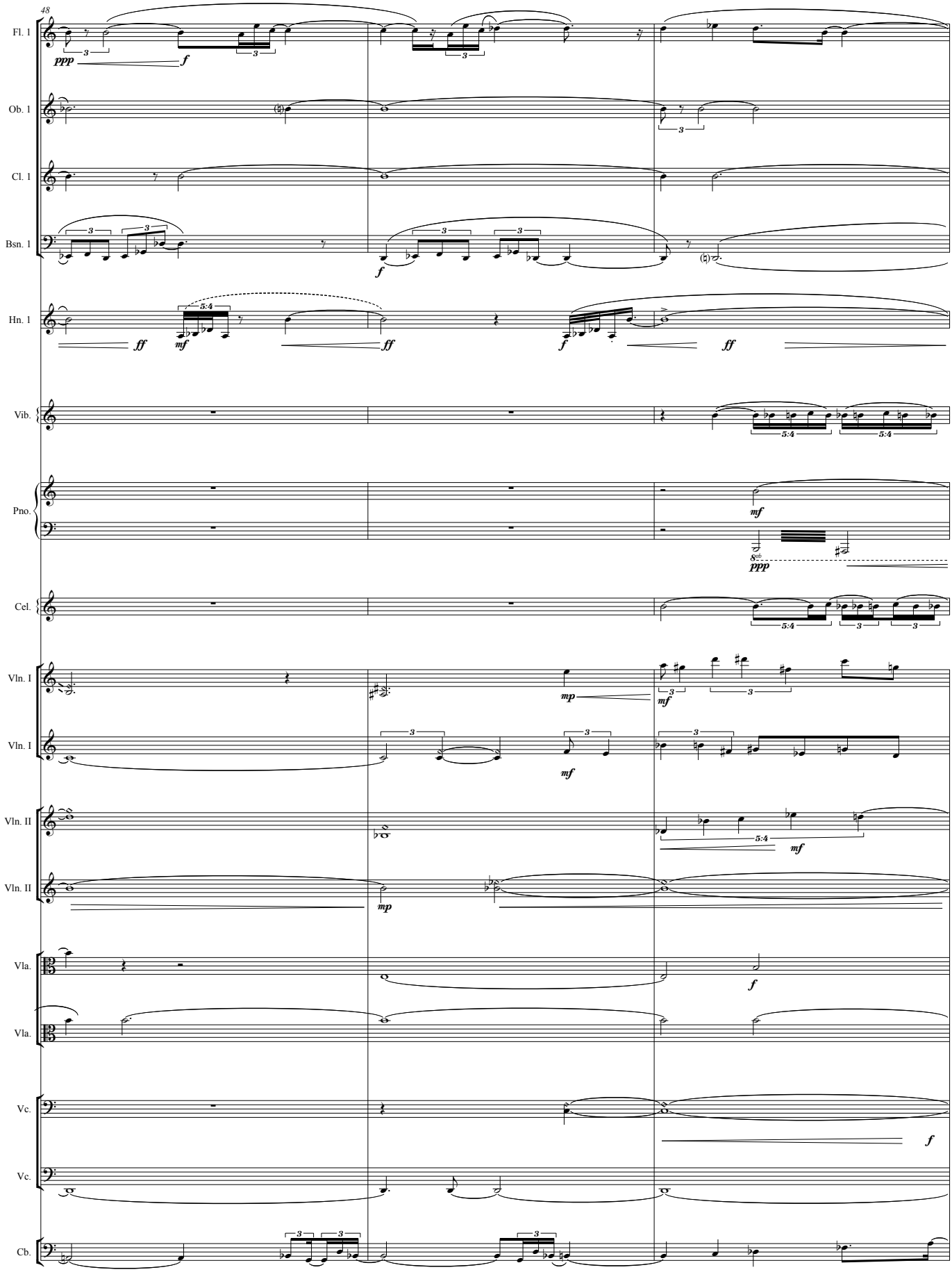

33
Fl. 1
Ob. 1
Cl. 1
Hn. 1
Vib.
Cel.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.


flutter tongue
36
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Gradually widening vibrato
Hn. 1
Gradually widening vibrato
Vib.
Pno.
Cel.
Vln. I
sul pont.
Vln. I
Vln. II
Vln. II
Vla.
Vla.
IV
Vc.
III
Vc.
Gradually widening vibrato
Cb.


39
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
7:4
7:4


42
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Vln. I
normale
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.


45
Fl. 1
ppp
f
Ob. 1
mf
Cl. 1
Bsn. 1
normale
f
Hn. 1
ff
f
5:4
fff
f
Vln. I
Vln. I
Vln. II
mf
Vln. II
mf
Vla.
Vc.
Cb.


48
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Vib.
Pno.
Cel.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ppp
f
ff
mf
mp
5:4

flutter tongue

51

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Vib.

Pno.

Cel.

Vln. I

Vln. I

Vln. II

Vln. II

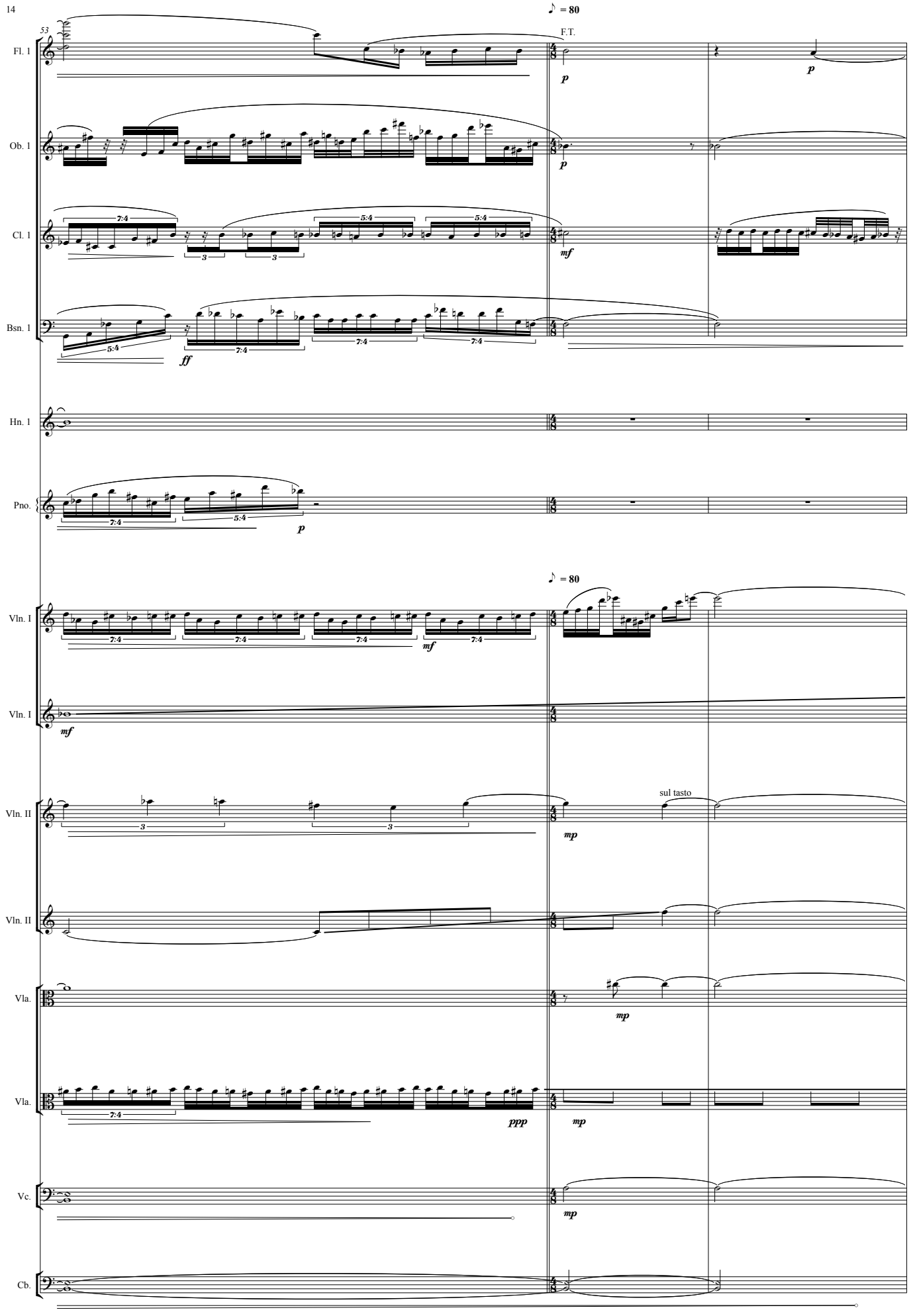
Vla.

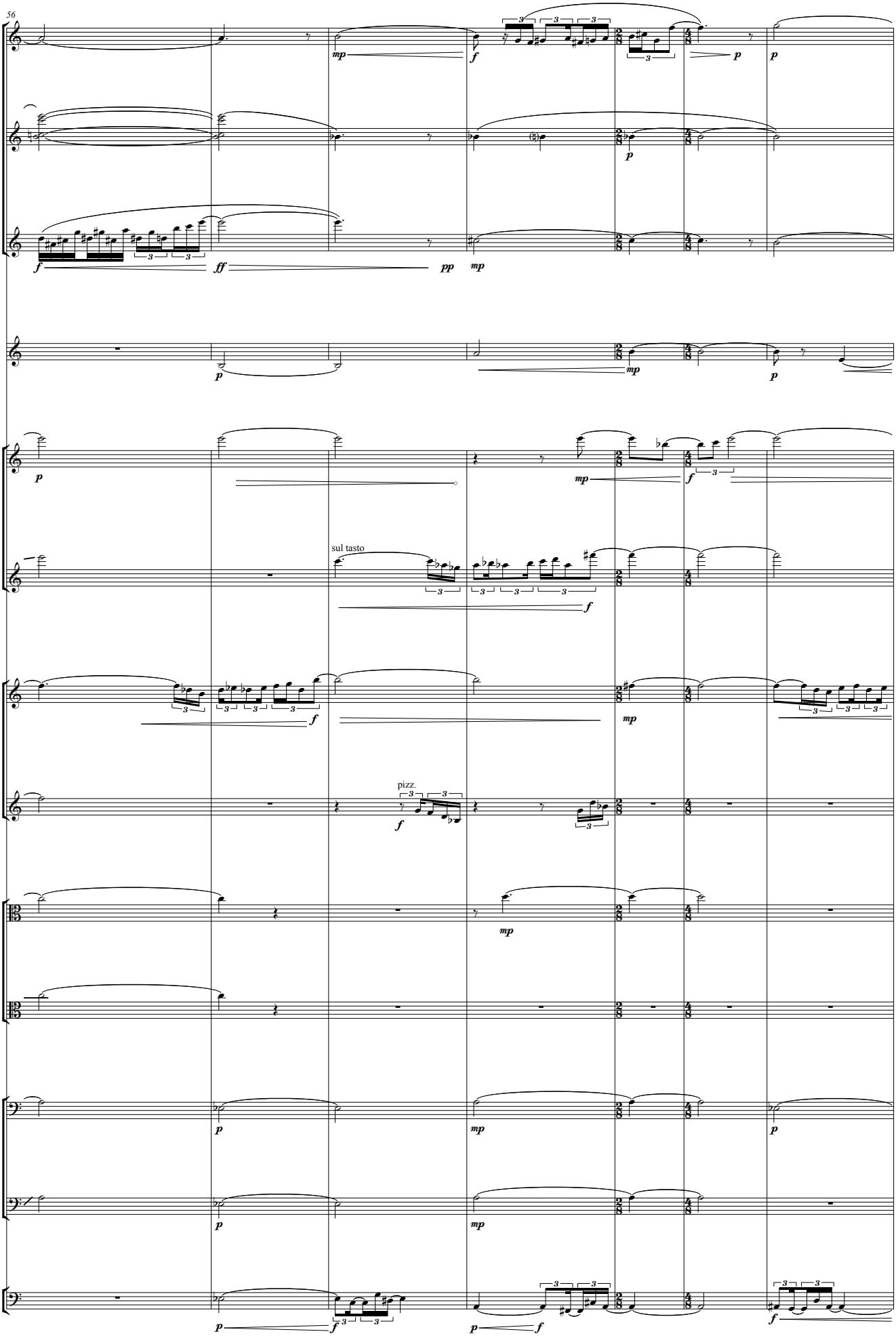
Vla.

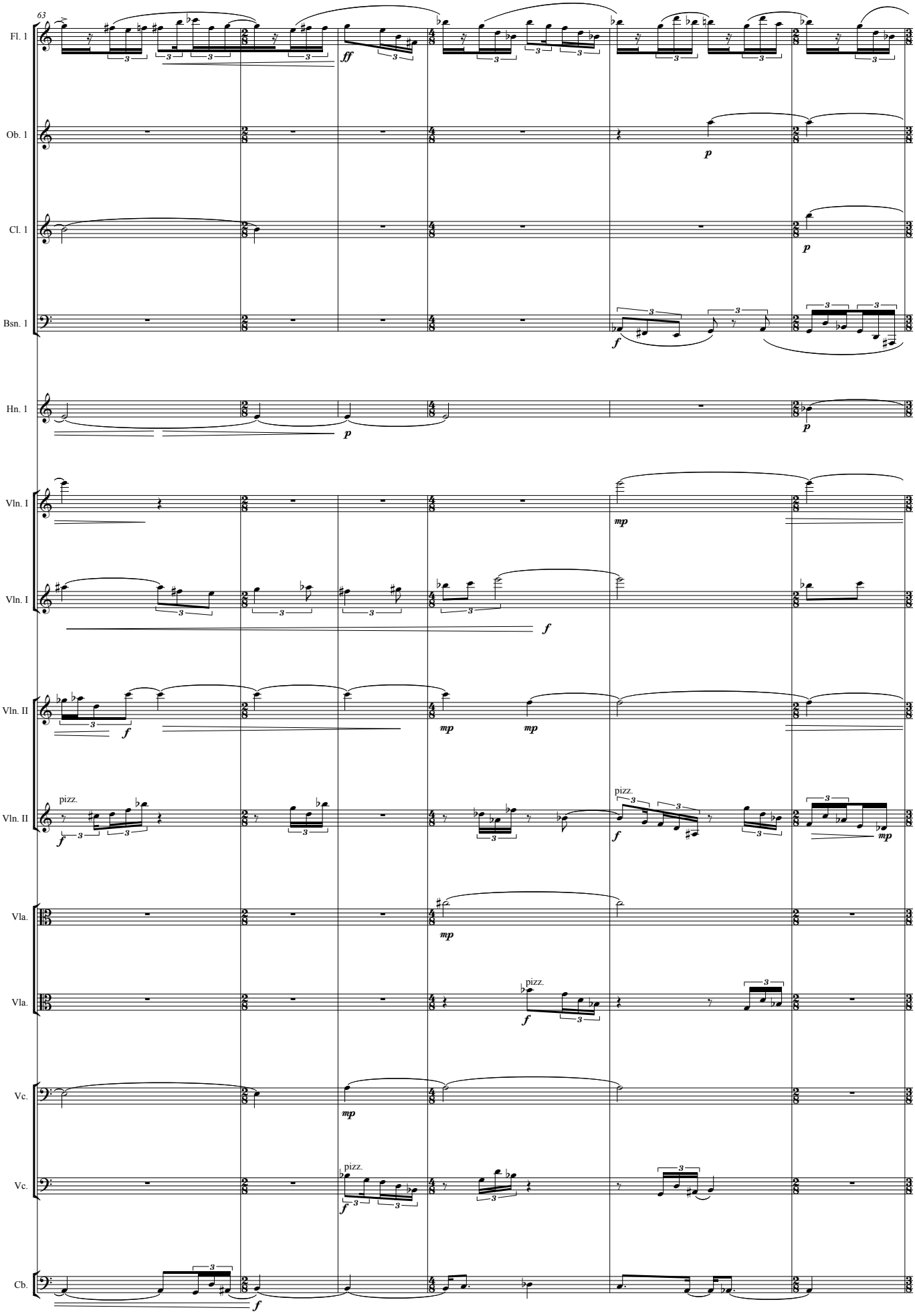
Vc.

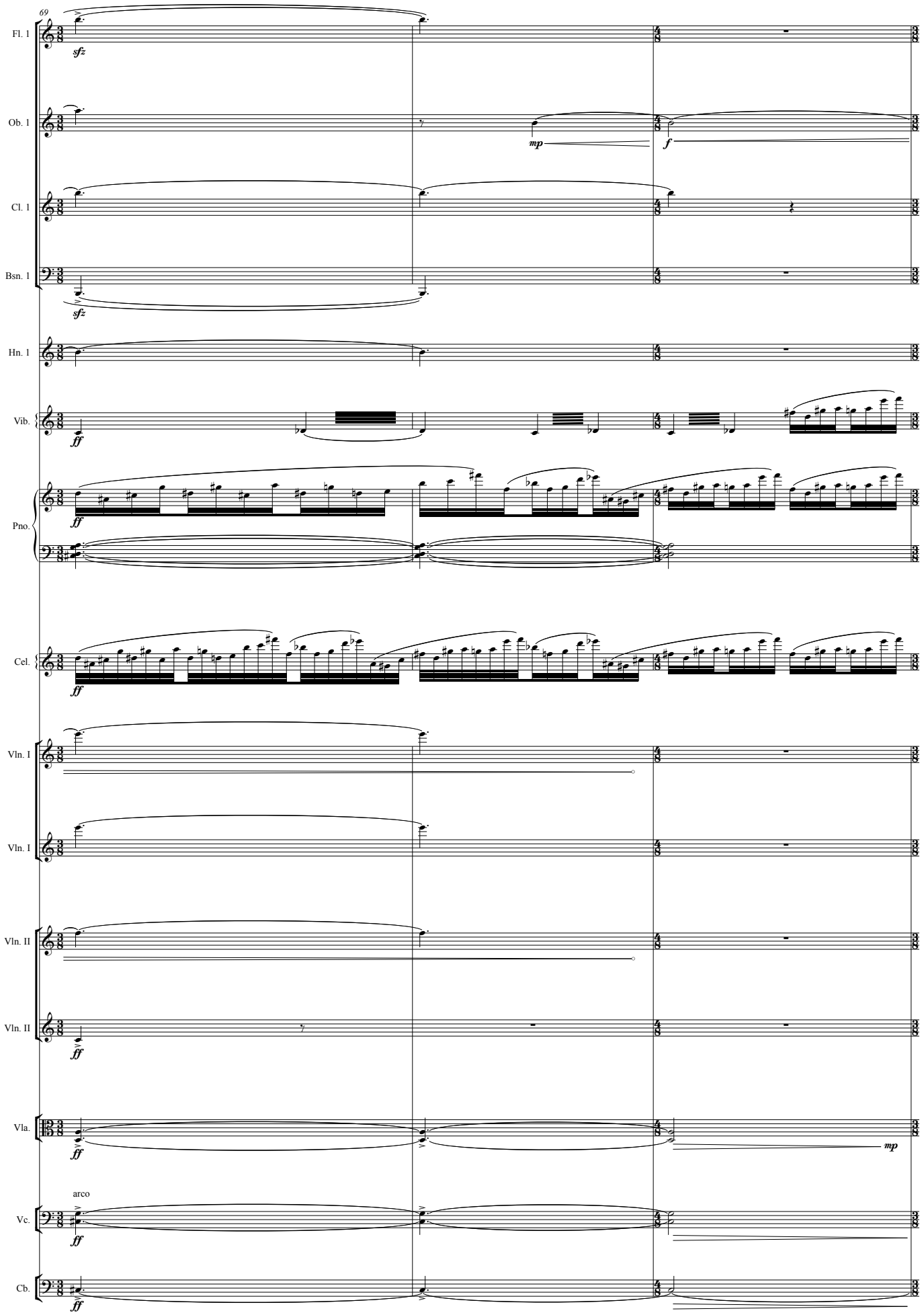
Vc.

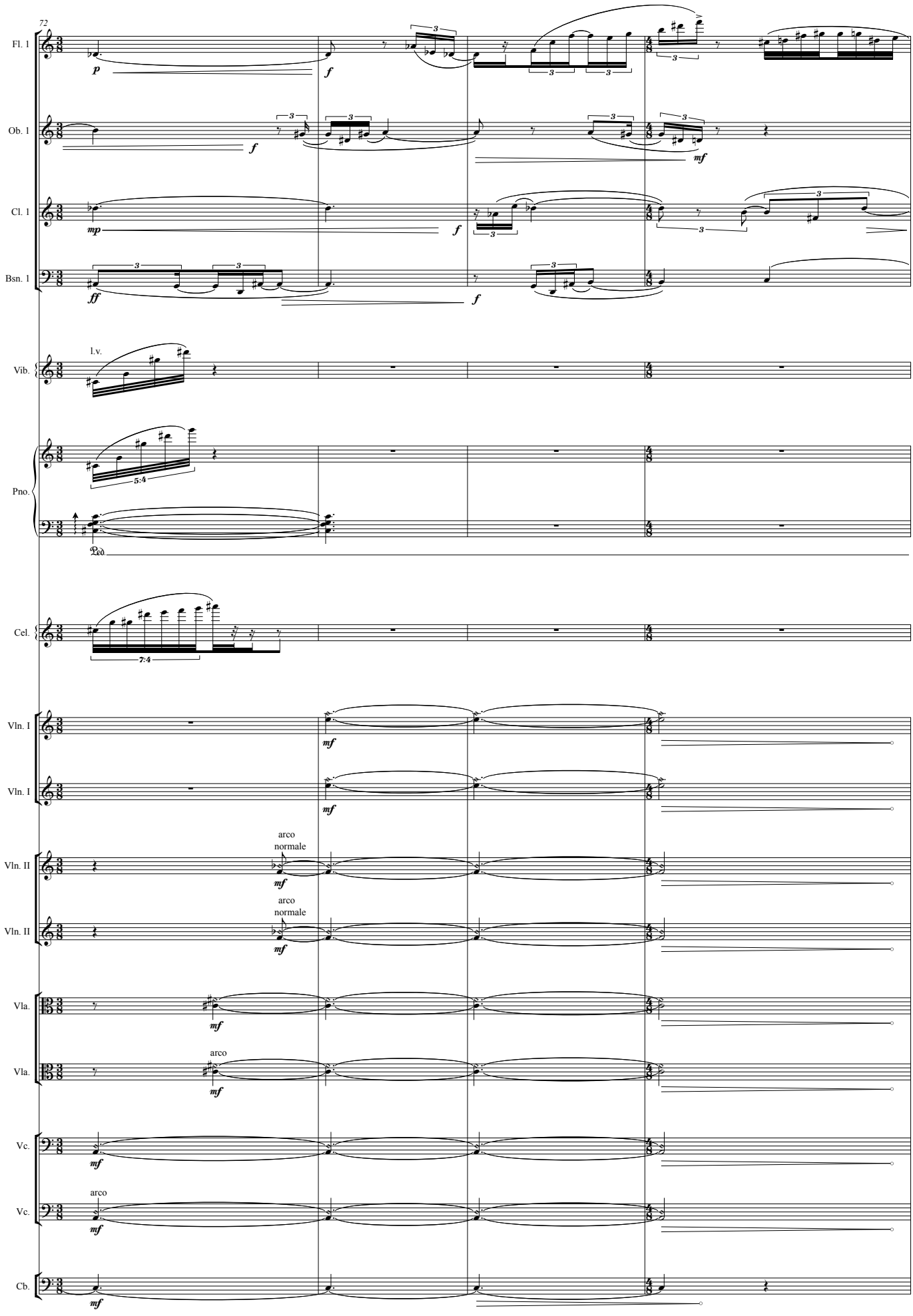
Cb.

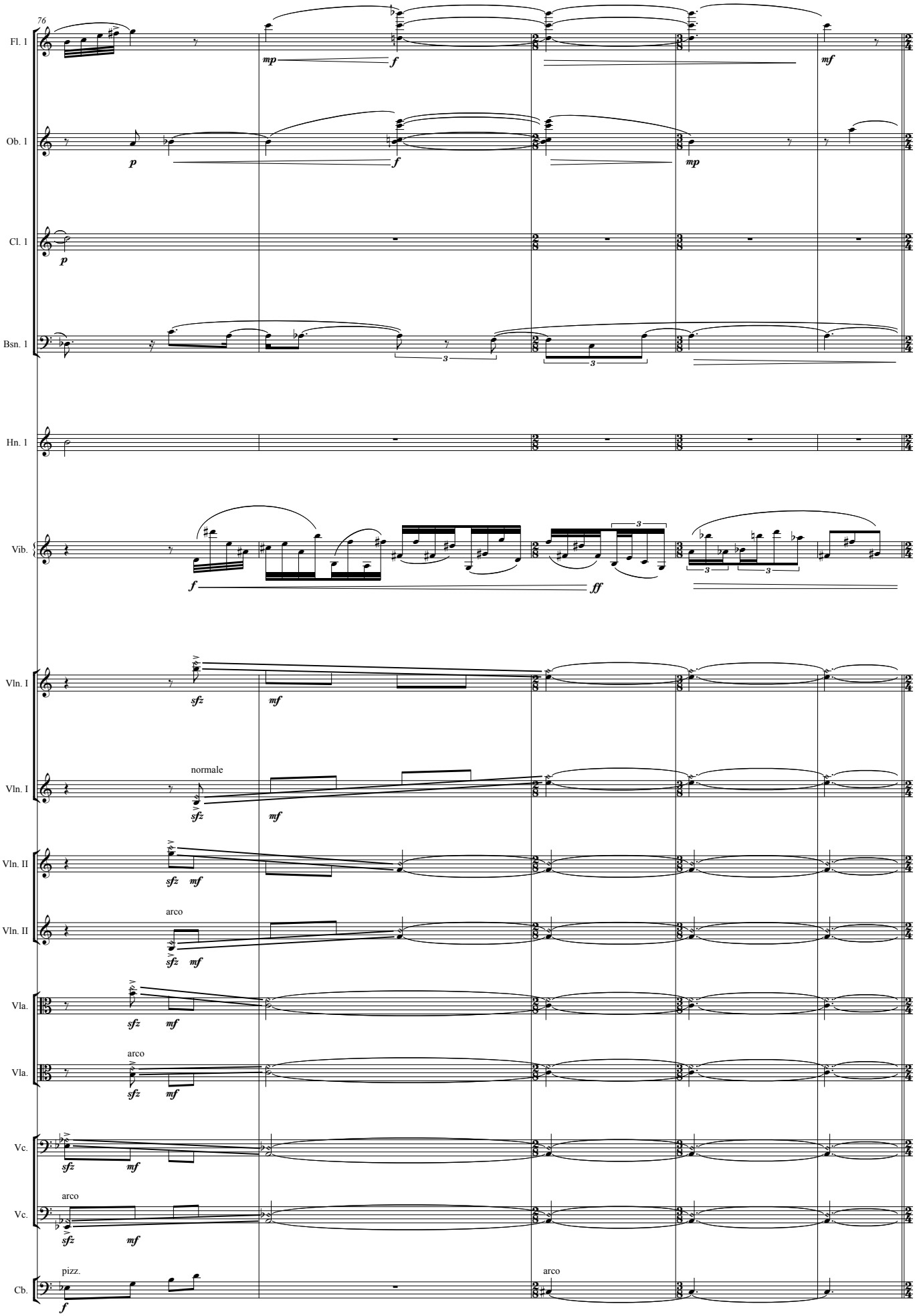

♪ = 80
53
F.T.
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Pno.
♪ = 80
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.
sul tasto
p
mf
ff
mp
ppp
7:4
5:4
3

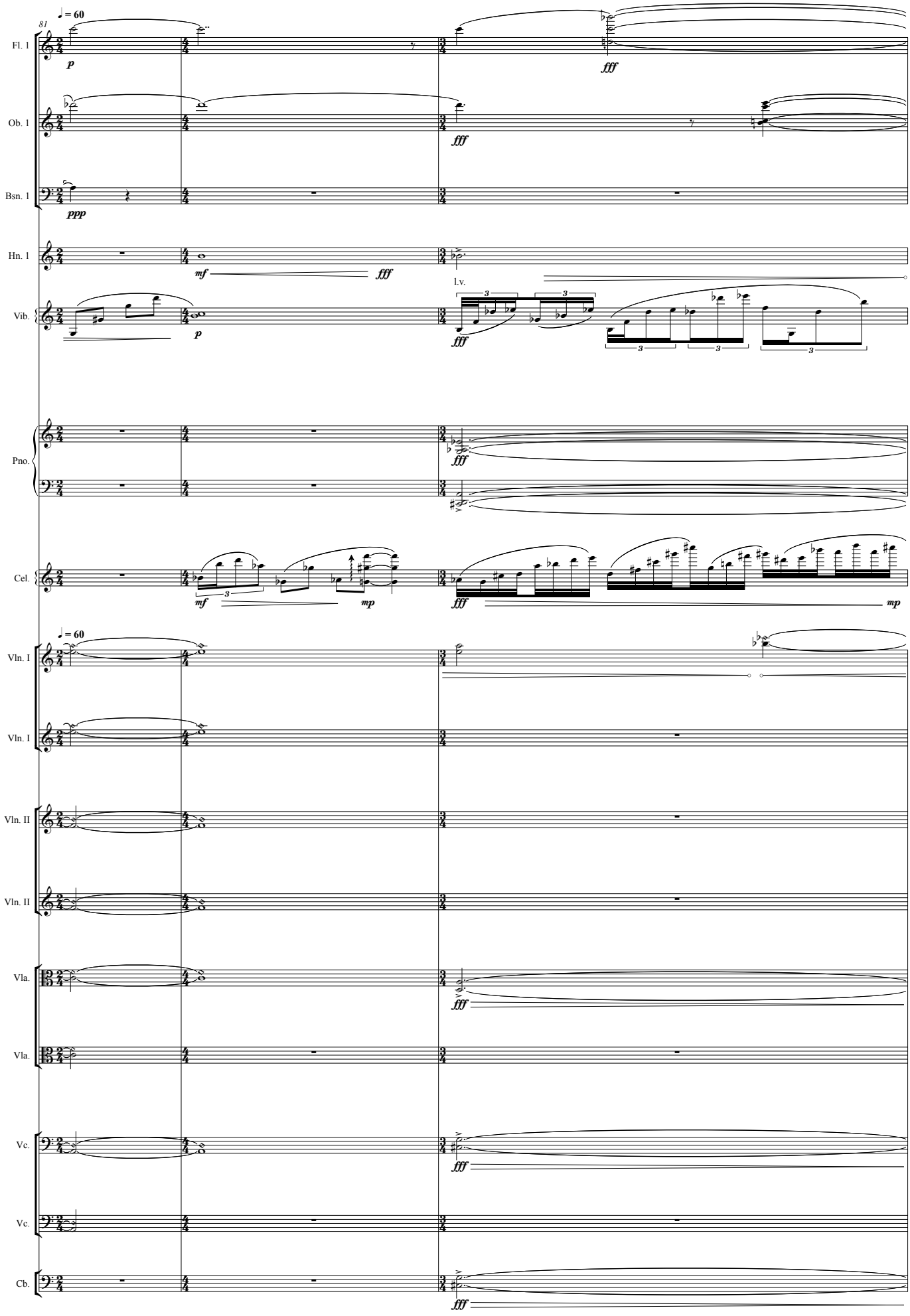

56
Fl. 1
Ob. 1
Cl. 1
Hn. 1
Vln. I
Vln. I
sul tasto
Vln. II
Vln. II
pizz.
Vla.
Vla.
Vc.
Vc.
Cb.

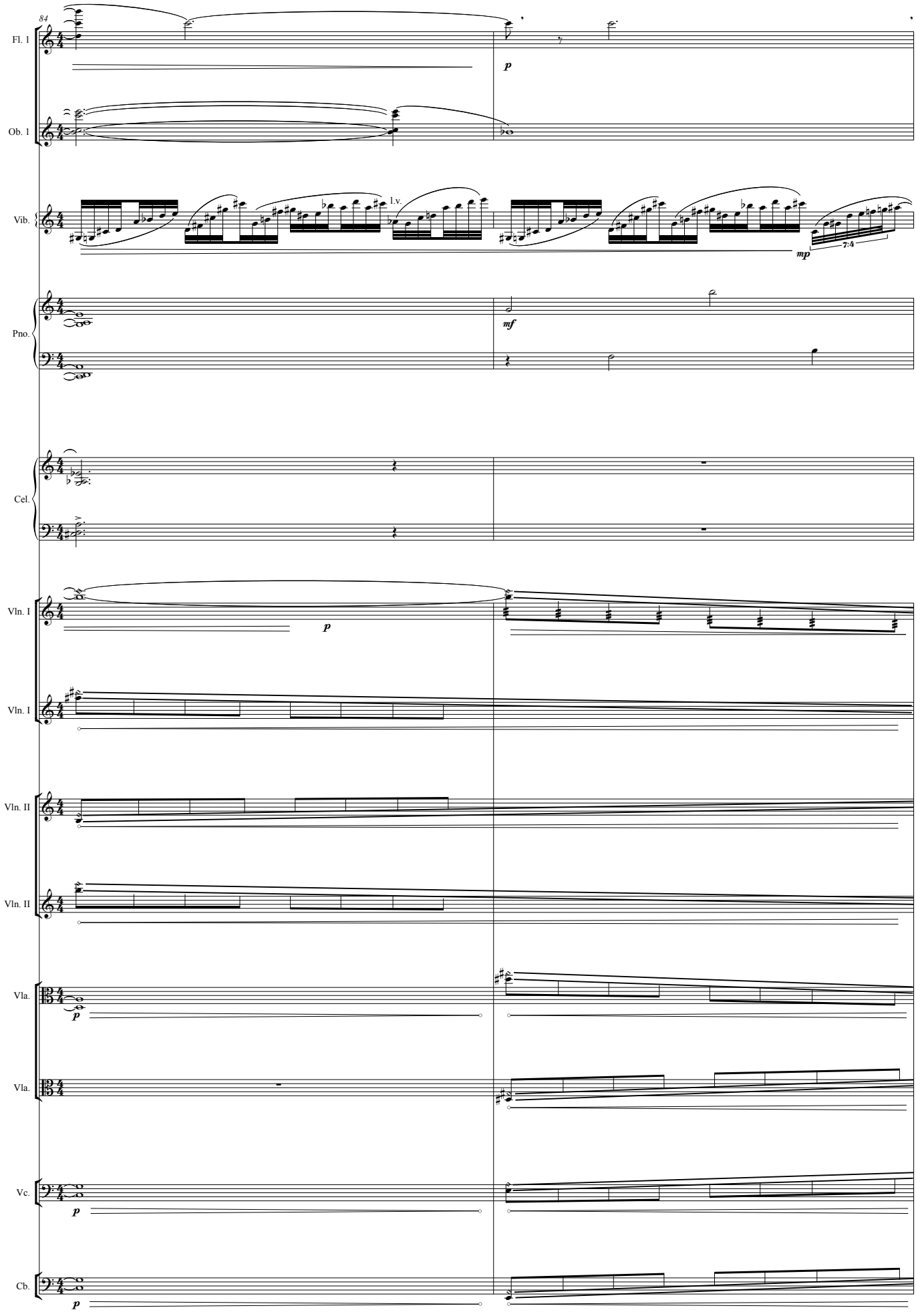

63
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
pizz.
pizz.
pizz.

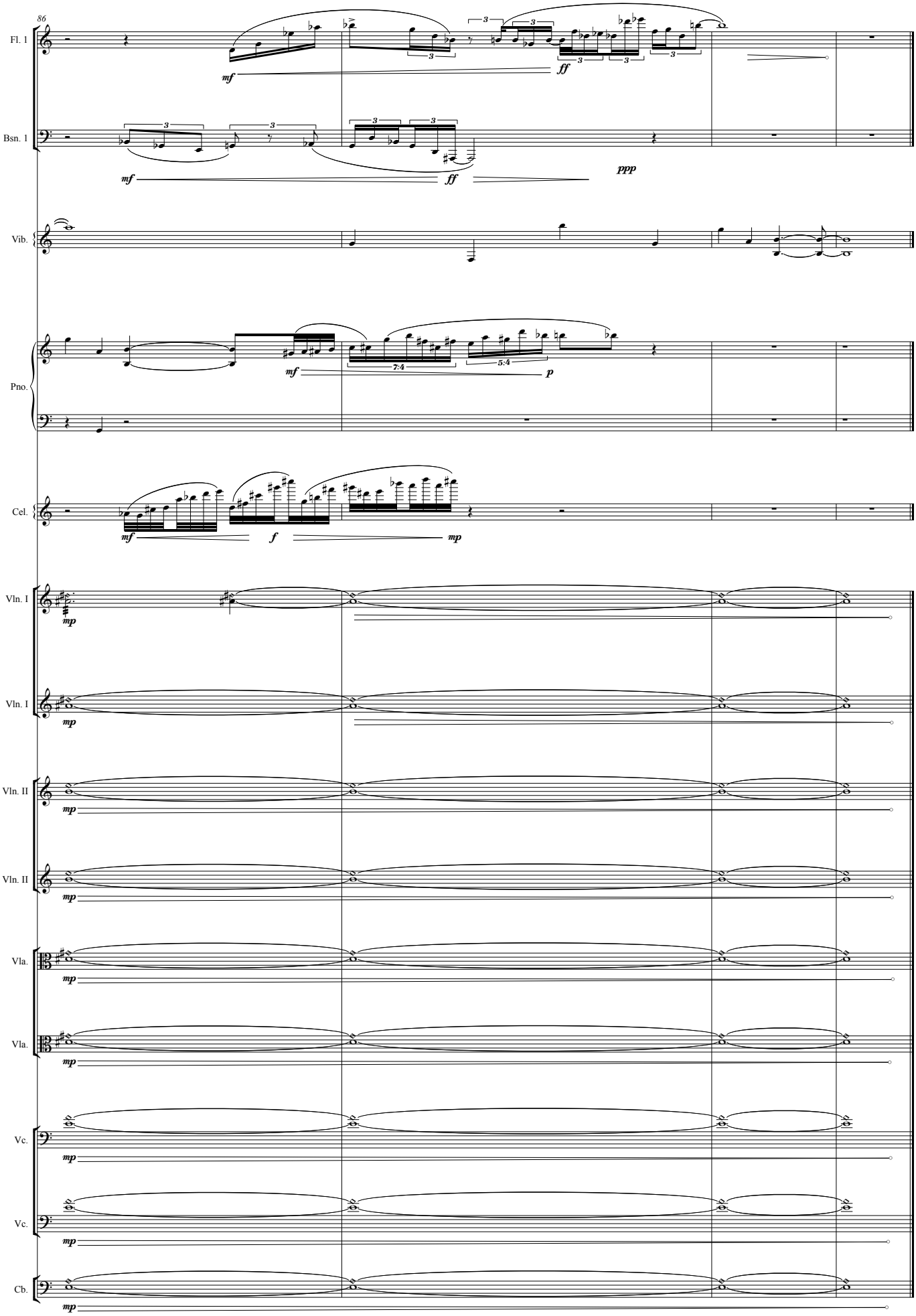

69
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Vib.
Pno.
Cel.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.
sfz
mp
f
ff
arco
ff
mp


72
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Vib.
l.v.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
normale
arco


76
Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Vib.
Vln. I
Vln. I
normale
Vln. II
Vln. II
arco
Vla.
Vla.
arco
Vc.
Vc.
arco
Cb.
pizz.
arco


81
♩ = 60
Fl. 1
Ob. 1
Bsn. 1
Hn. 1
Vib.
Pno.
Cel.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
l.v.


84
Fl. 1
Ob. 1
Vib.
l.v.
mp
7:4
Pno.
mf
Cel.
Vln. I
p
Vln. I
Vln. II
Vln. II
Vla.
p
Vla.
Vc.
p
Cb.
p


86
Fl. 1
Bsn. 1
Vib.
Pno.
Cel.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mf
ff
ppp
p
f
mp
7:4
5:4

Stephen Kilpatrick

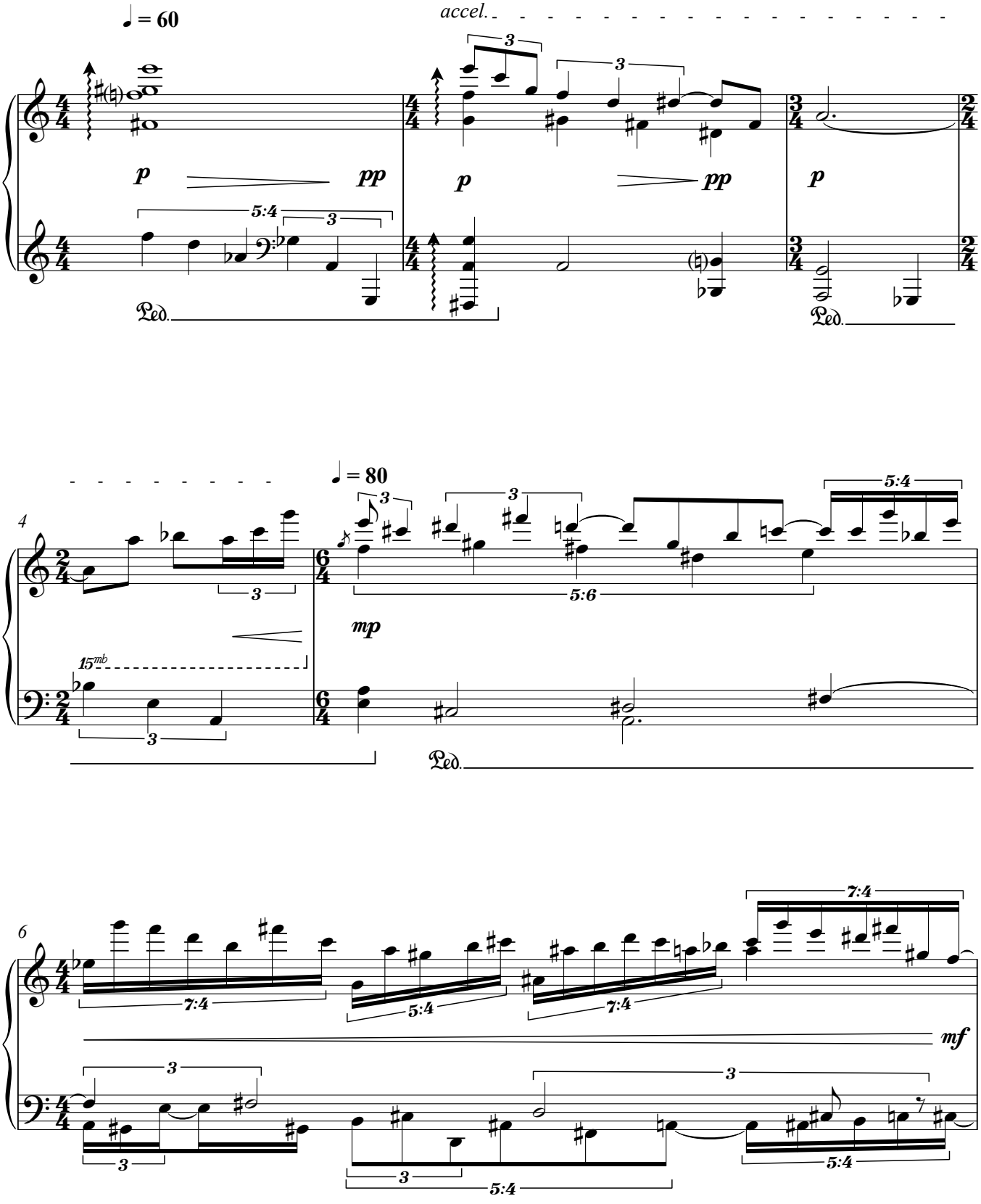
Extrapolations III
for Piano

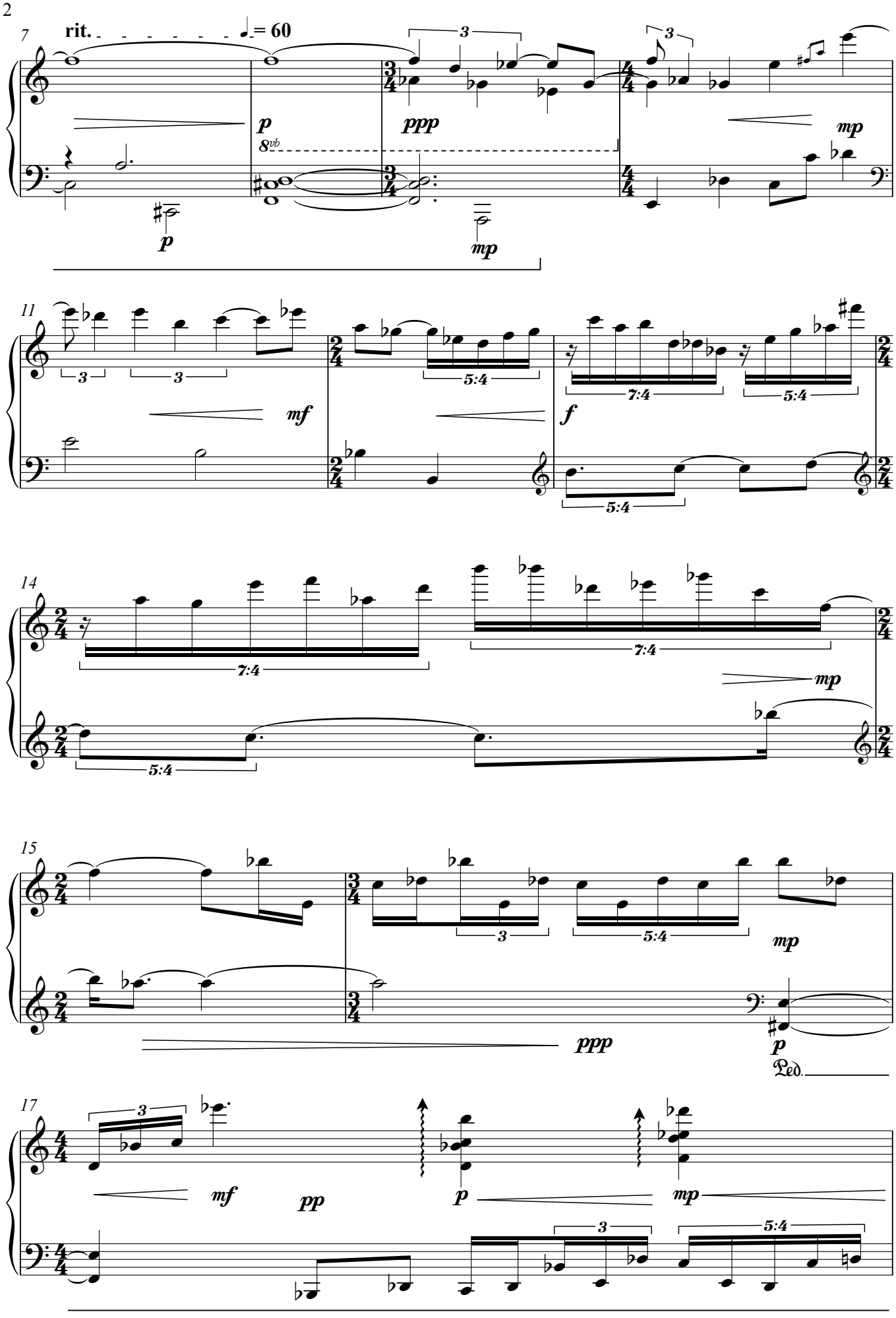
Extrapolations III was premiered by Artur Pereira
at the Barnaby Festival, Macclesfield on 19th June 2011

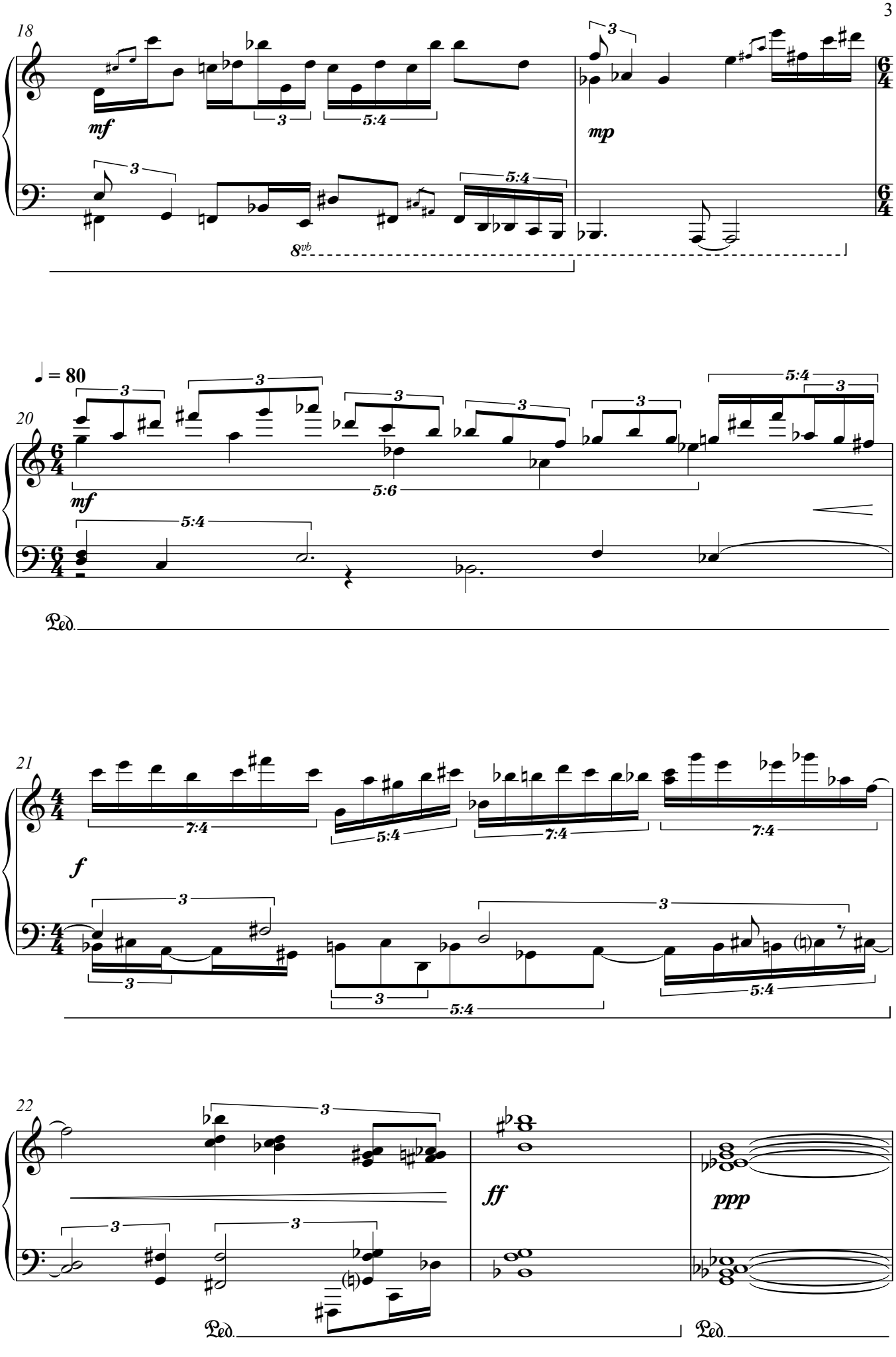
Duration: 5’

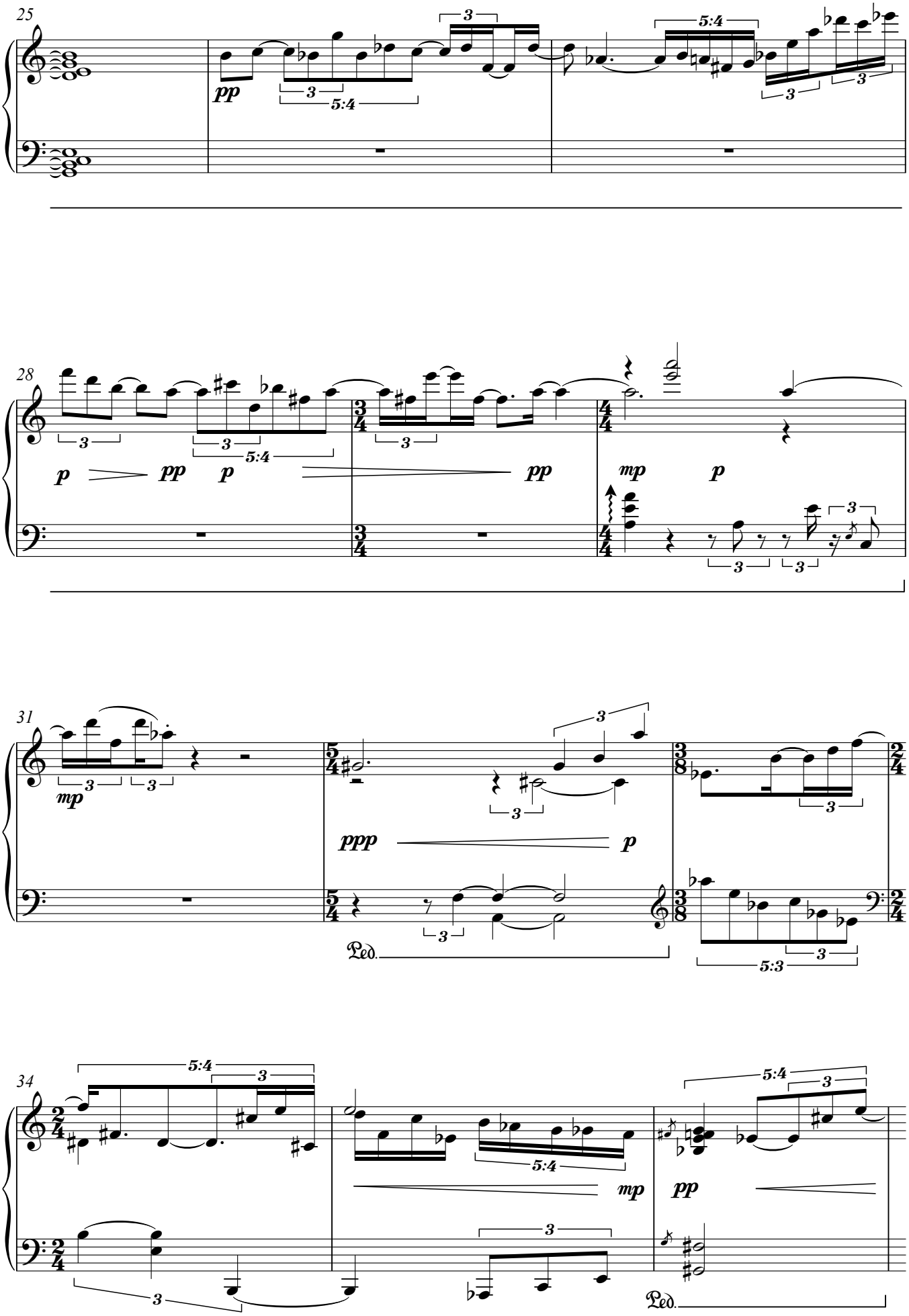
Extrapolations III
for piano

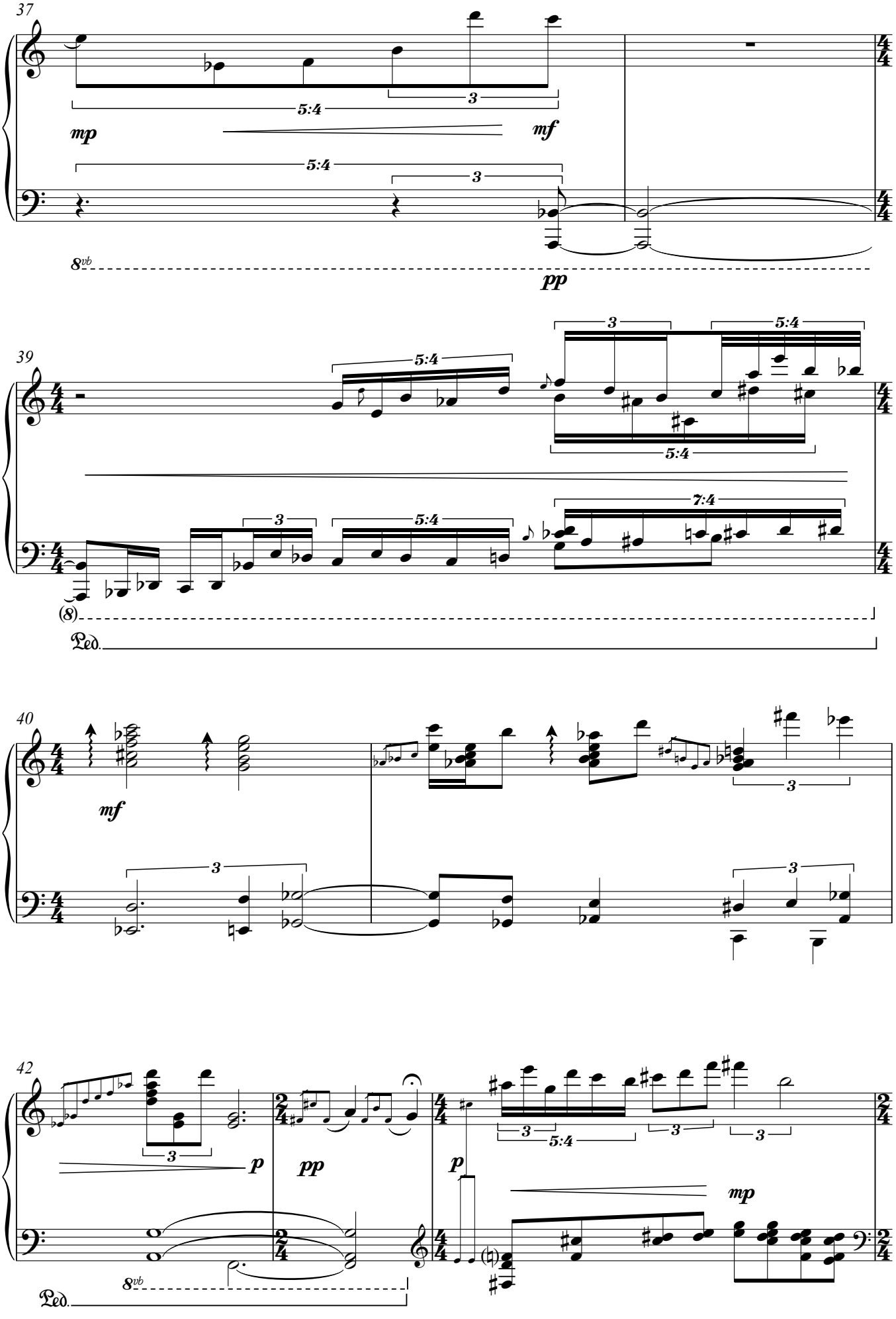
Stephen Kilpatrick

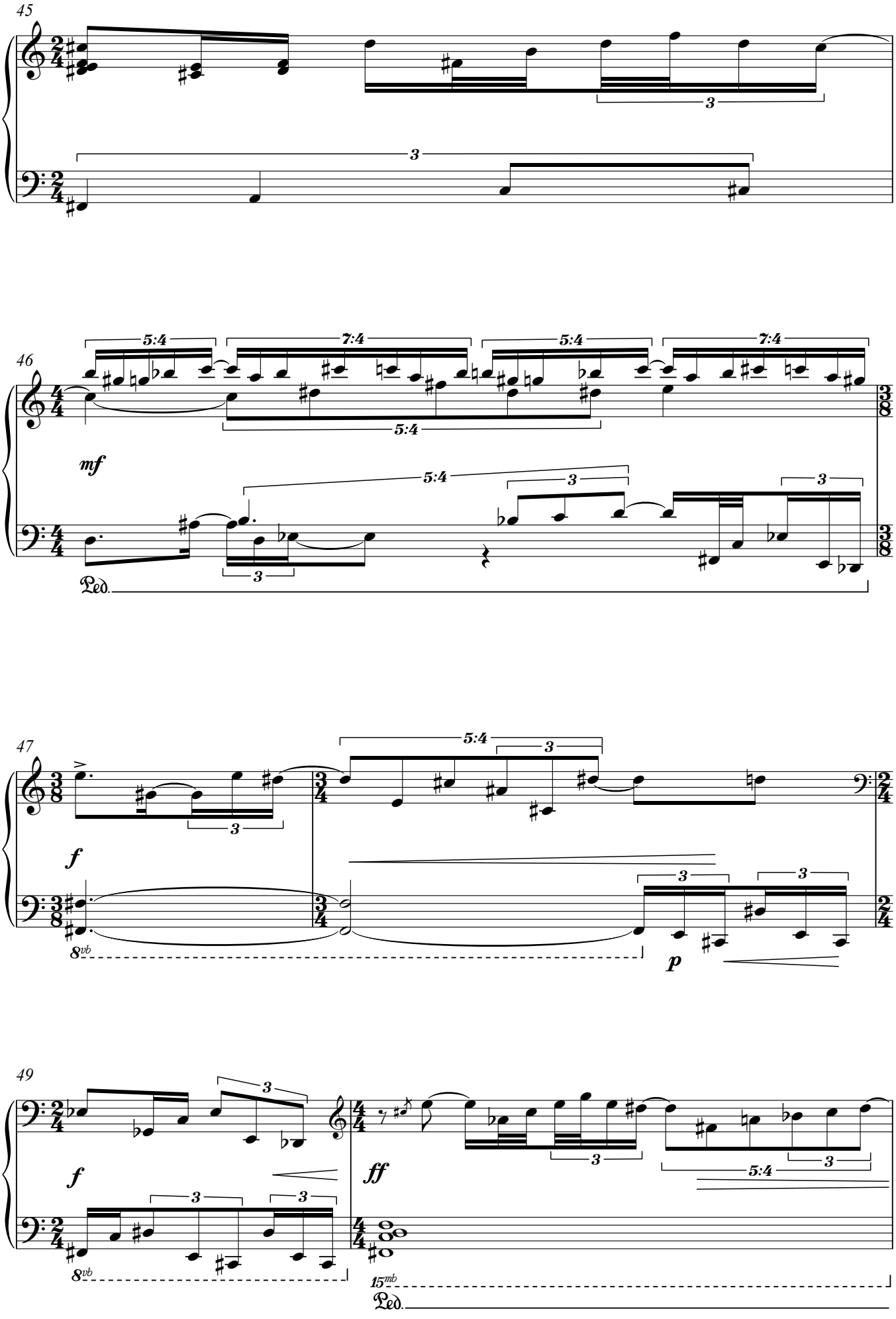


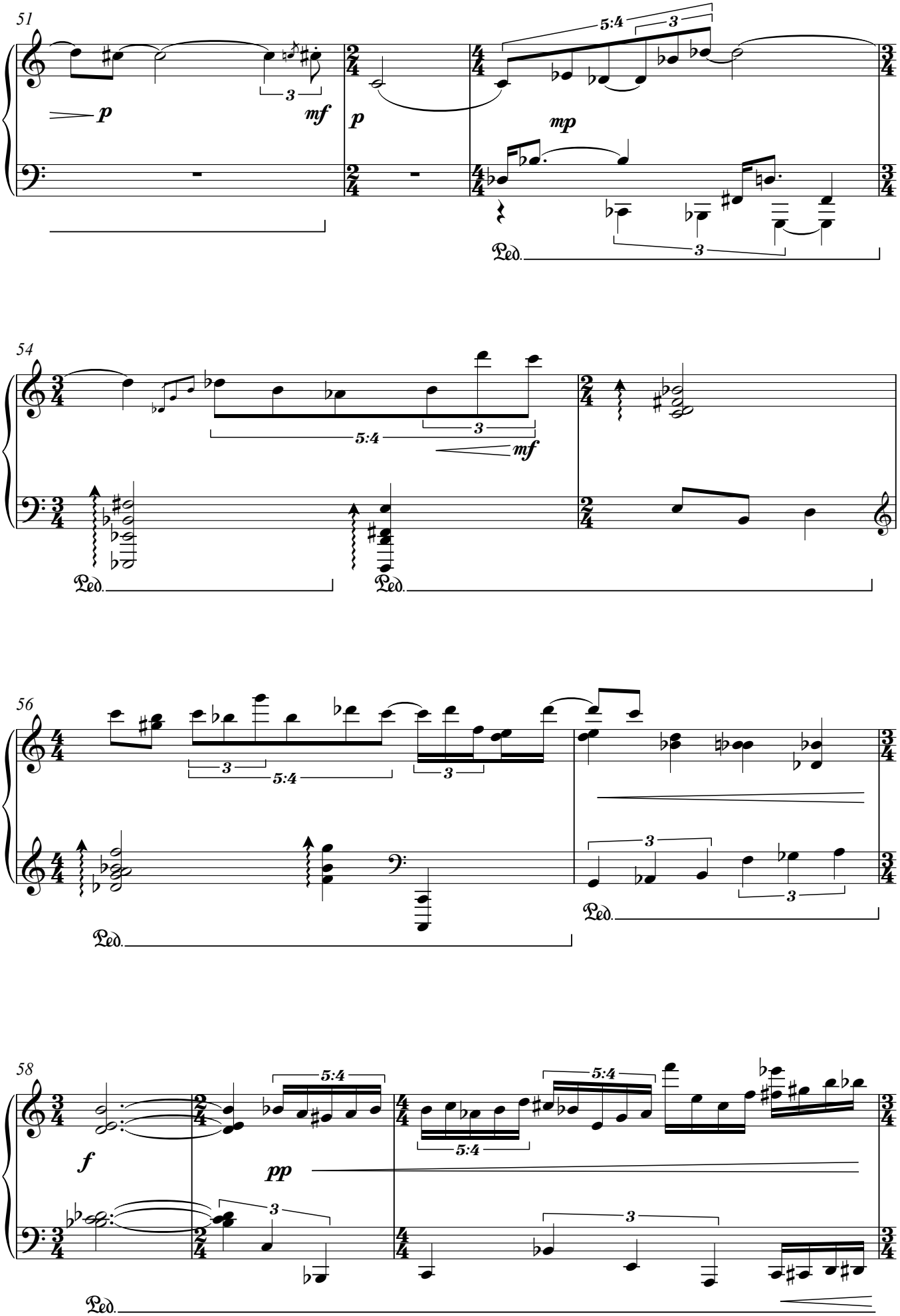

7
rit.
♩= 60
p
ppp
mp
8vb
p
mp
11
mf
f
7:4
5:4
14
mp
7:4
5:4
15
mp
ppp
p
Ped.
17
mf
pp
p
mp
3
5:4

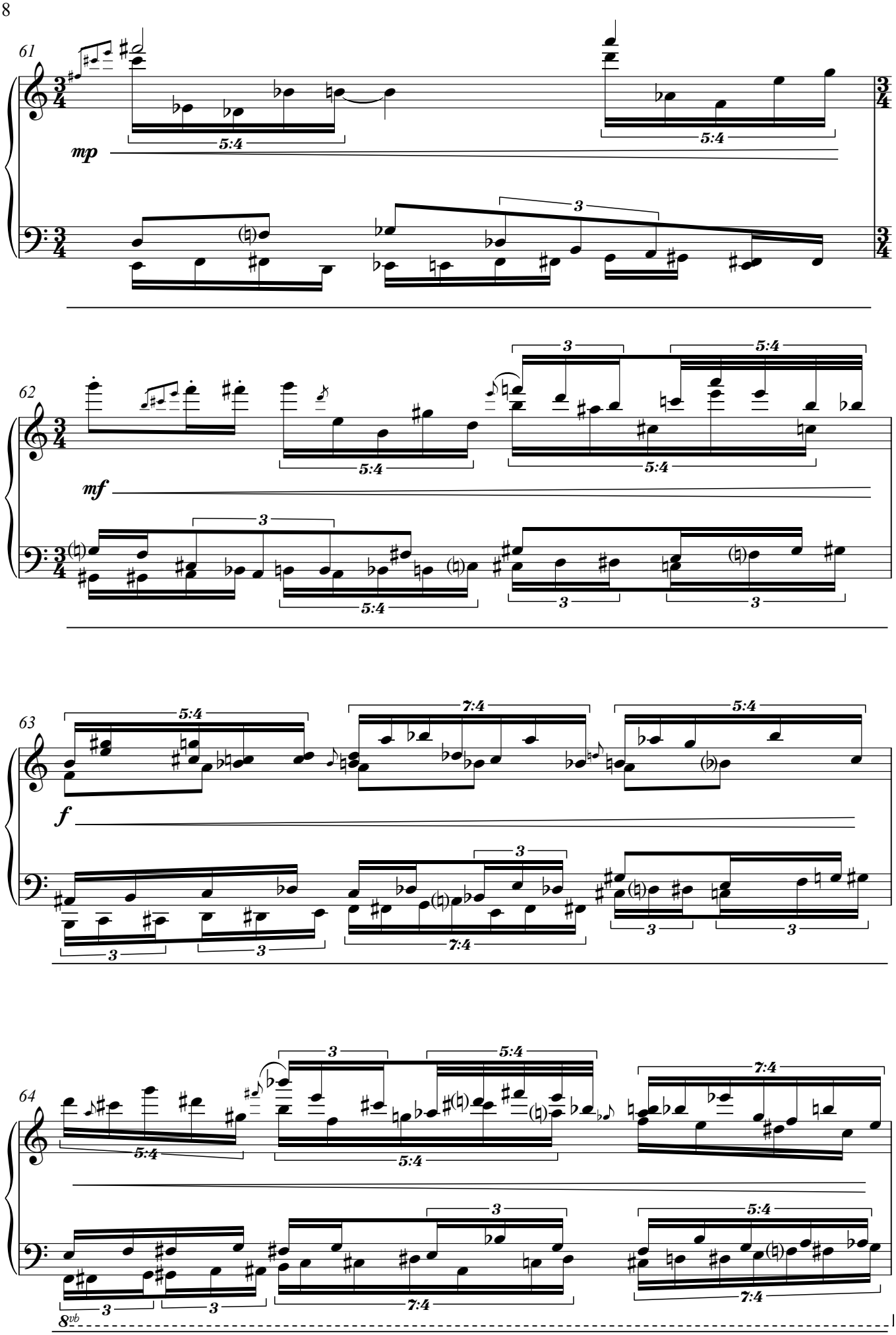

18
mf
mp
8vb
20
♩ = 80
mf
Ped.
21
f
22
ff
ppp
Ped.
Ped.

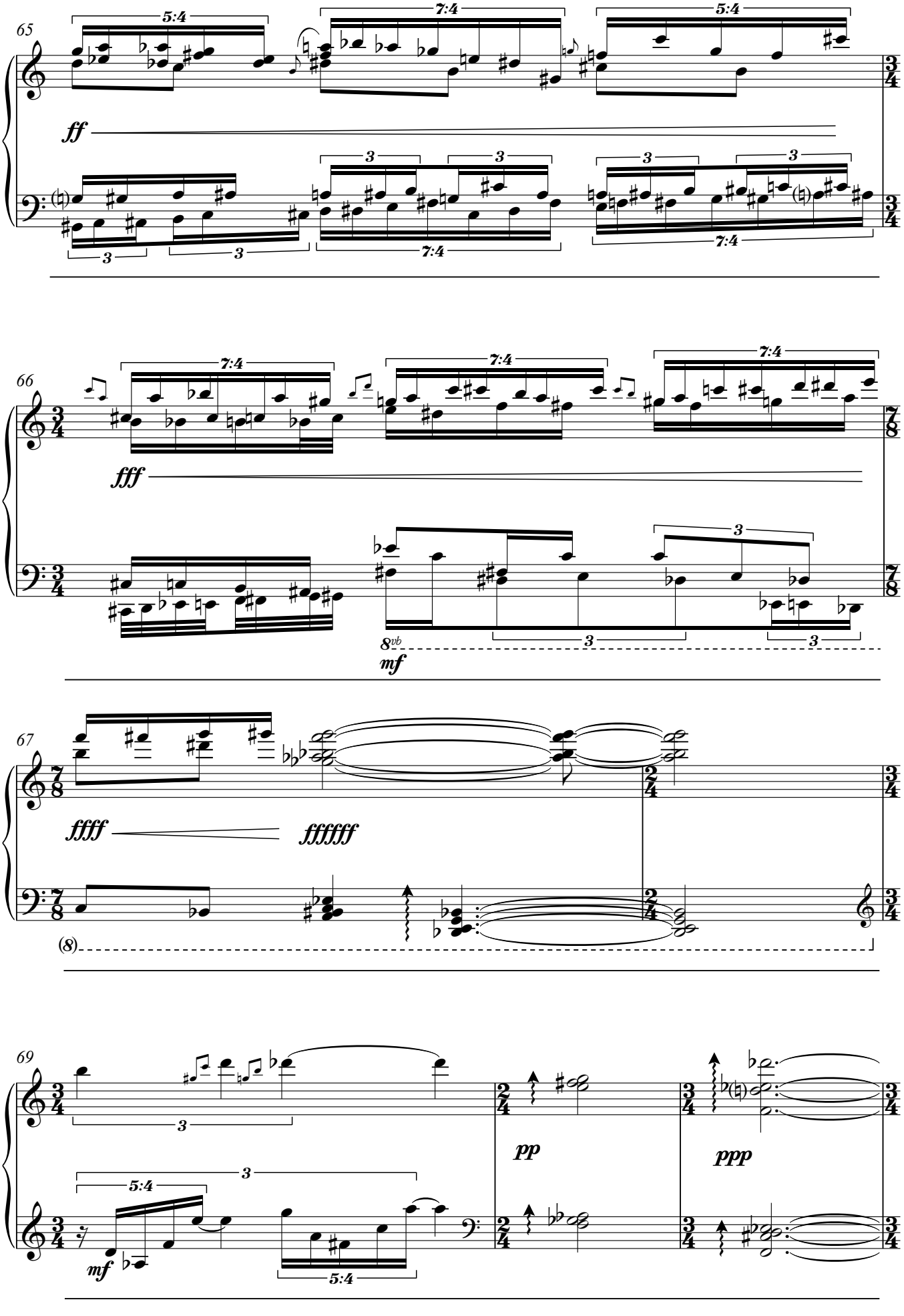

25
pp
28
p
pp
p
pp
mp
p
31
mp
ppp
p
Ped.
5:3
34
mp
pp
Ped.

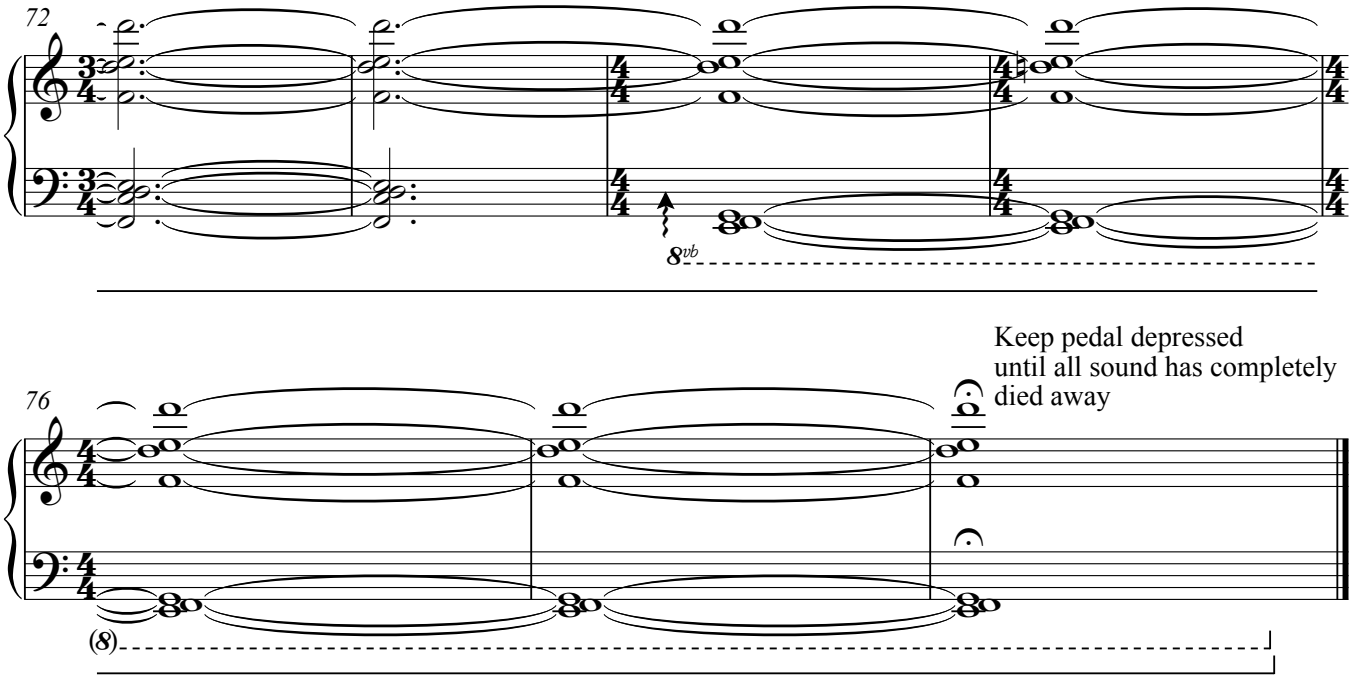

37
5:4
3
mp
mf
5:4
3
8vb
pp
39
5:4
3
5:4
5:4
3
5:4
7:4
(8)
Ped.
40
mf
3
3
3
42
3
p
pp
p
3
5:4
3
3
mp
8vb
Ped.


45
46
5:4
7:4
mf
Ped.
47
f
8vb
p
49
ff
15mb


51
p
mf
p
mp
5:4
3
Ped.
54
5:4
3
mf
Ped.
56
3
5:4
Ped.
58
f
pp
5:4
Ped.


61
mp
62
mf
63
f
64
8vb


65
5:4
7:4
5:4
ff
3
3
3
3
3
3
3
3
7:4
7:4
66
7:4
7:4
7:4
fff
3
8vb
mf
67
ffff
ffffff
(8)
69
3
pp
ppp
mf
3
5:4
5:4


72
8vb
76
Keep pedal depressed
until all sound has completely
died away
(8)

Stephen Kilpatrick

Falling Out of Cars

Falling Out of Cars was composed for Carla Rees and Rarescale in 2010

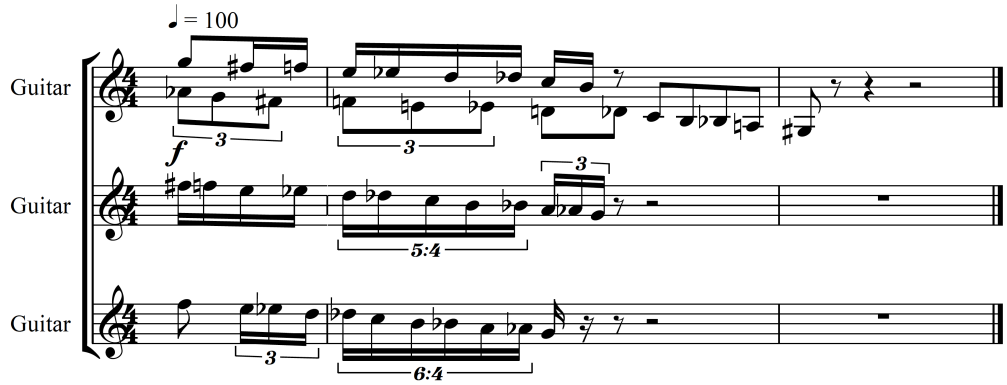
Duration: 8’ 33”

Falling Out of Cars

for quarter-tone alto flute, guitar and live electronics

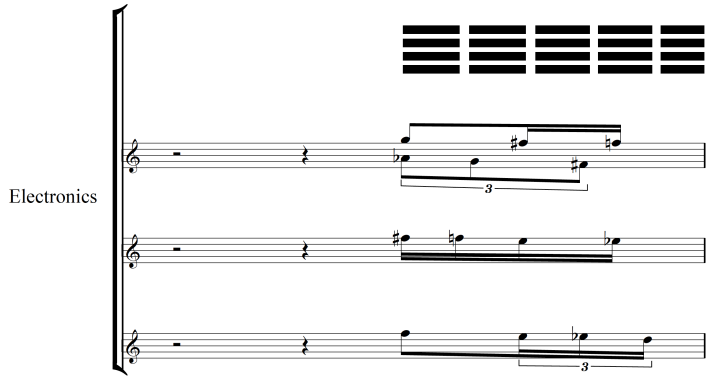
Notes for Performance

Prior to performance, the following three guitar lines are to be recorded and mixed down to a single stereo file. This stereo file is to be the sound file used in the Scratter Max/MSP patch for the performance of this work.



In the diagram below, the pitches illustrate the unprocessed sound file (labelled in the Scratter patch as ORIGINAL) and match those of the initial guitar recordings. The black rectangular blocks indicate the same sound file in its processed form (labelled in the Scratter patch as PROCESSED.

The example below indicates that both ORIGINAL and PROCESSED sound files are to be triggered simultaneously. This is done by using the Play Both function on the Scratter patch.

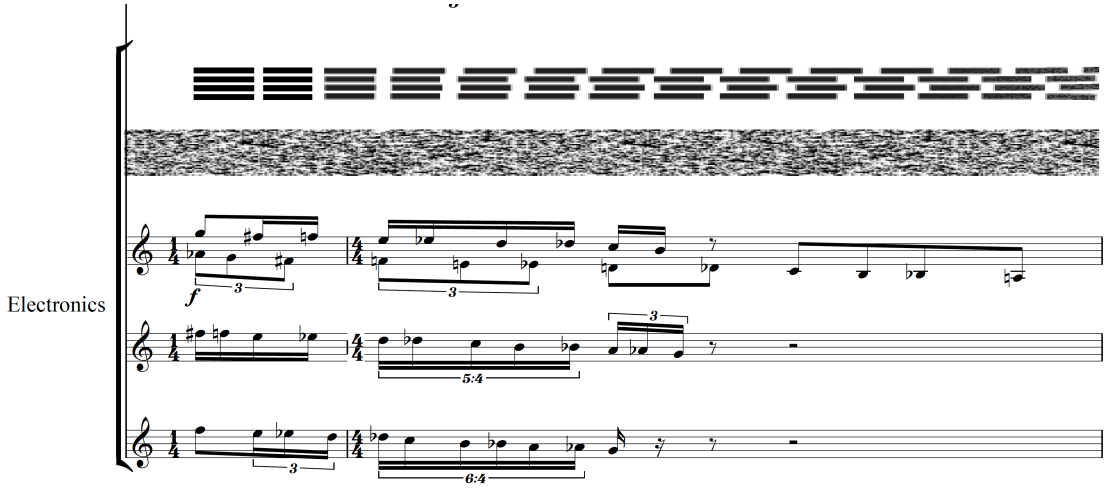


The rate of disintegration of the black rectangular blocks indicates the rate at which the sound file is “shredded”. The rate of shred is controlled with the ball controller in the grey square in the top left corner of the Scratter patch, with the x-axis indicating the size of each shredded segment and the y-axis indicating the random distribution of the shredded segments.

The disintegration of the black rectangular blocks indicates that the sound file is approaching a state that aurally approximates white noise. The grey line is scaled from dark to light grey, which indicates the volume of the sound file, with darker indicating louder and lighter indicating quieter.

The width of the grey line indicates the width of the band pass filter and the contour of the line indicates the gesture the performer is to use when moving the band width of this filter in real time.

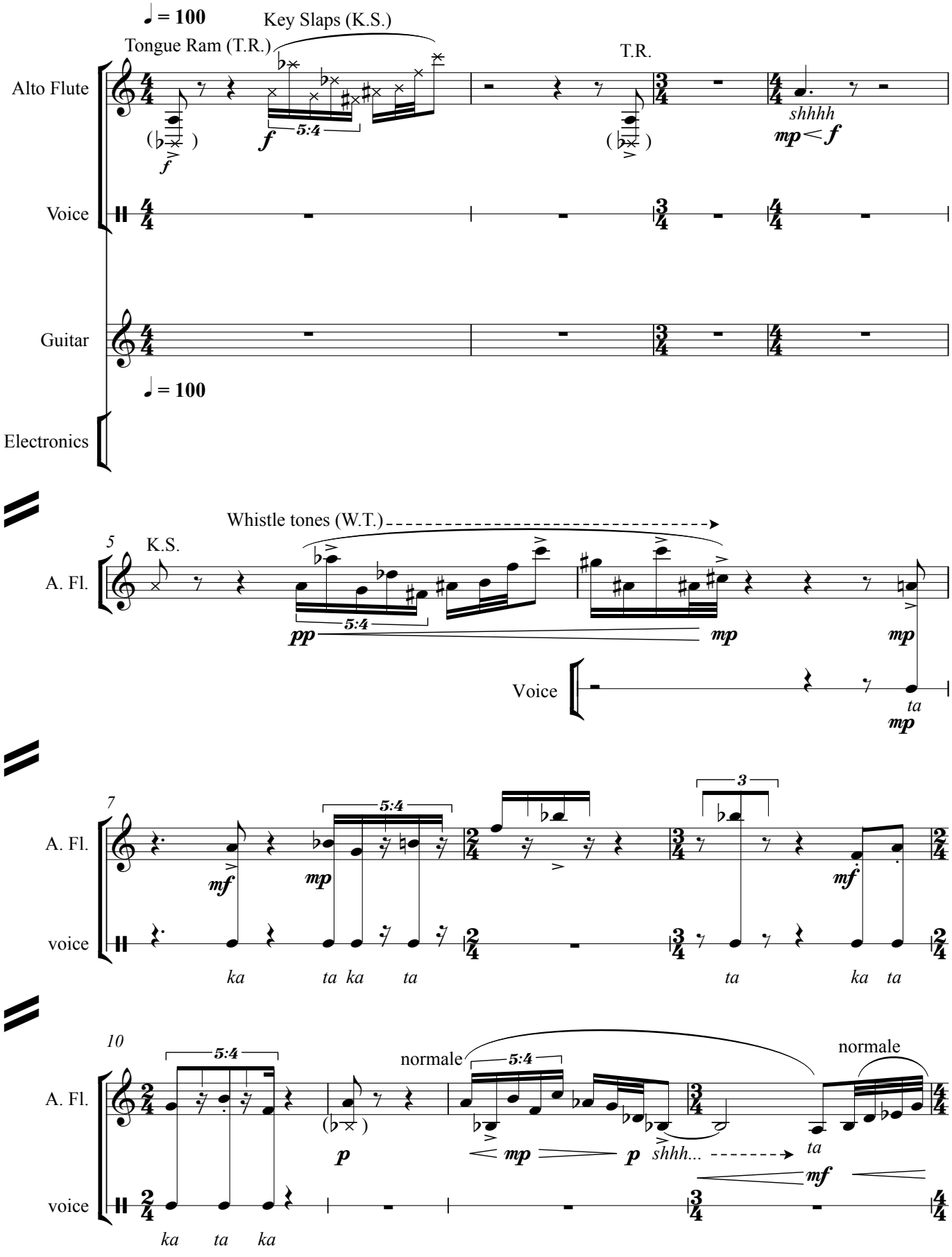
The Scratter patch has two duplicated control areas so two versions of the same sound file can be processed and manipulated independently at the same time.

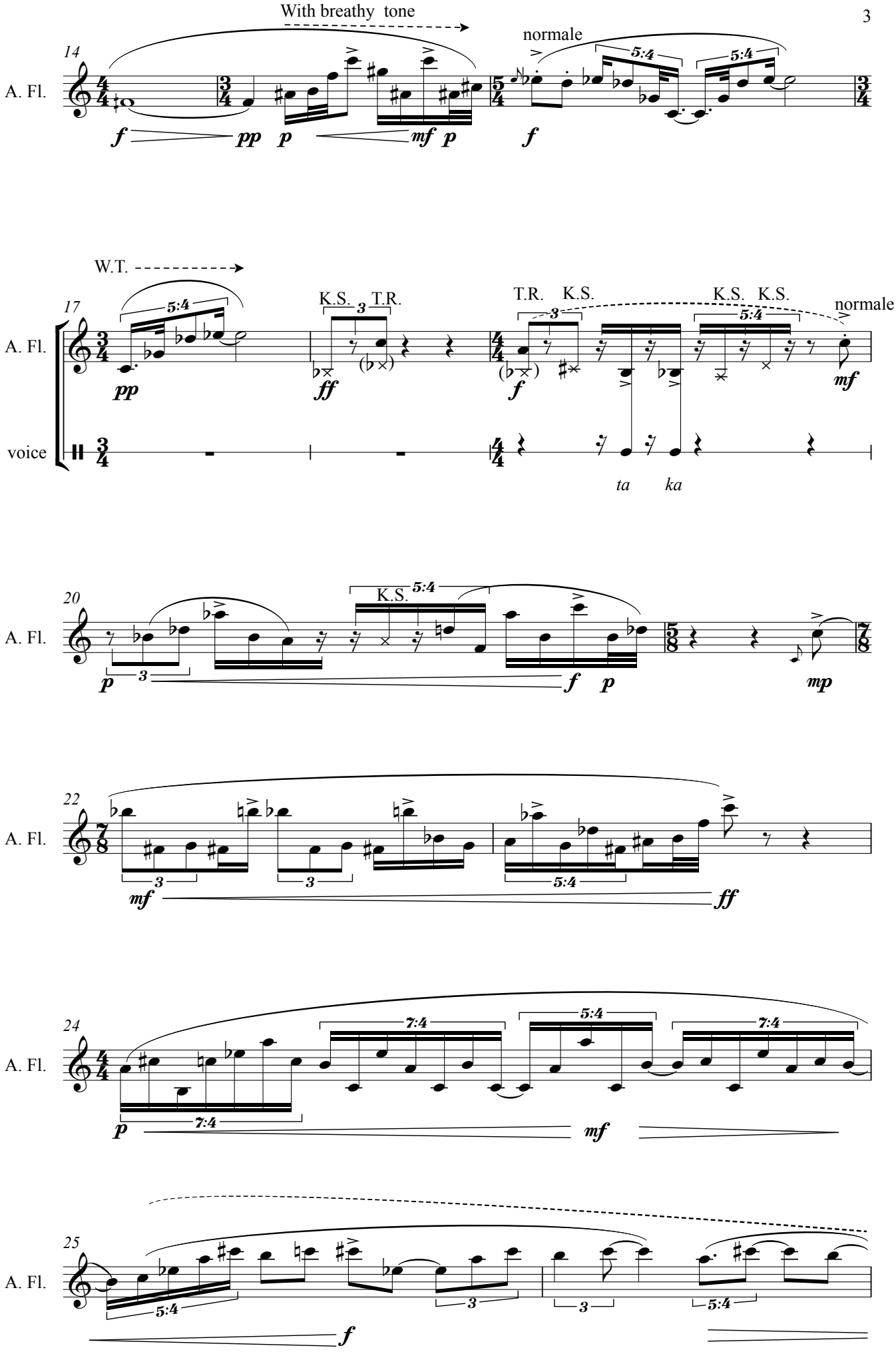


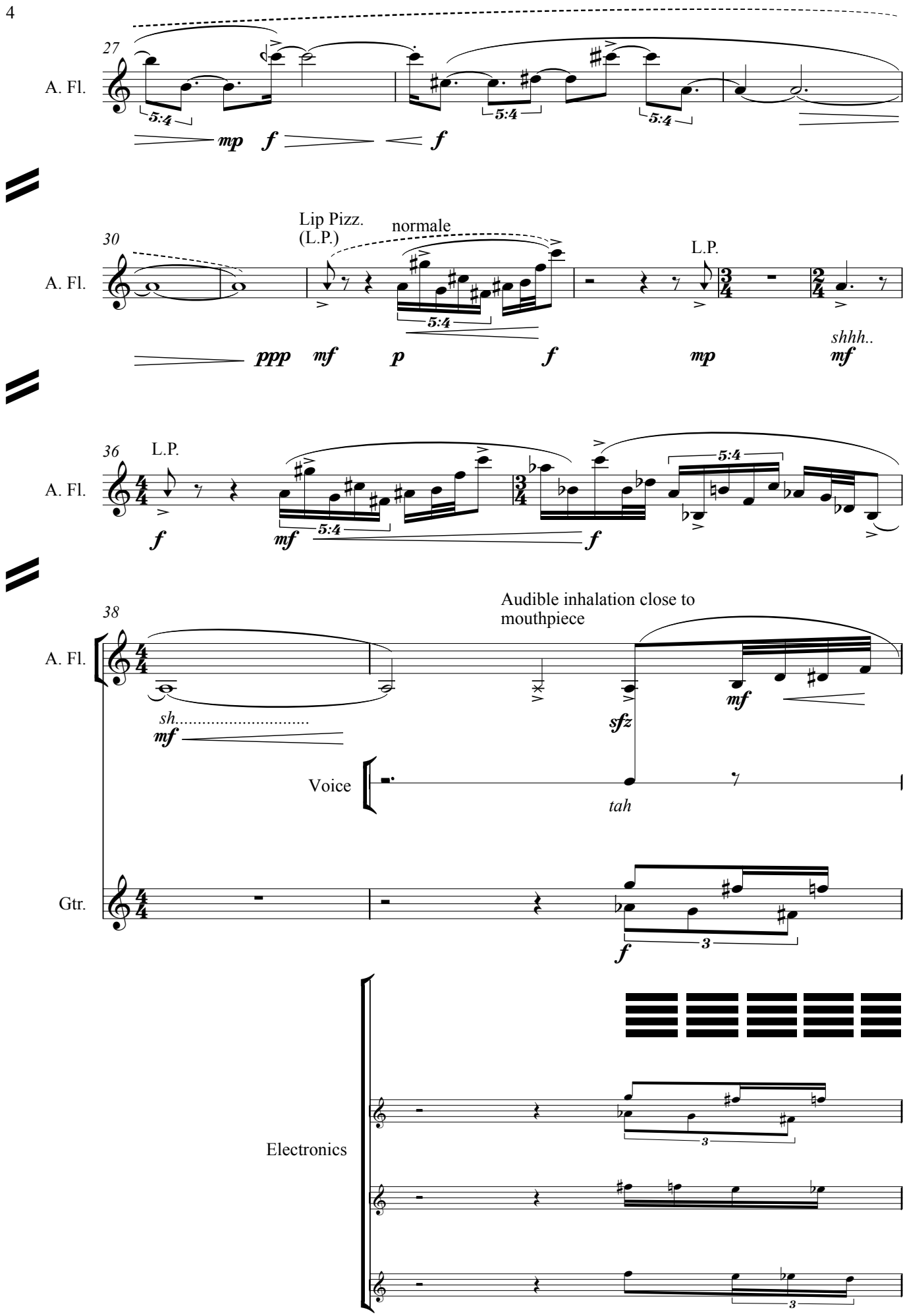
Falling Out of Cars

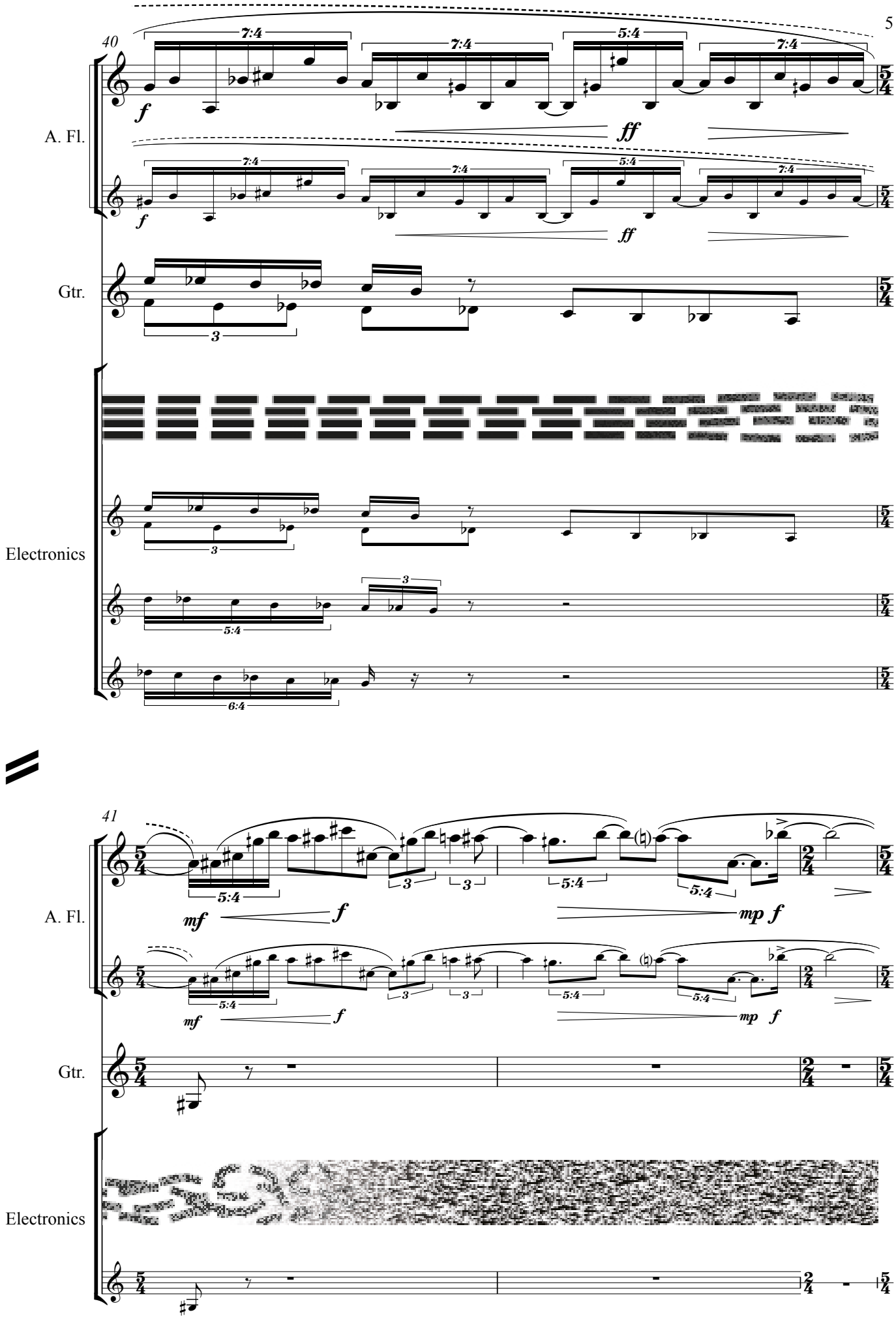
for quarter-tone alto flute, guitar and live electronics

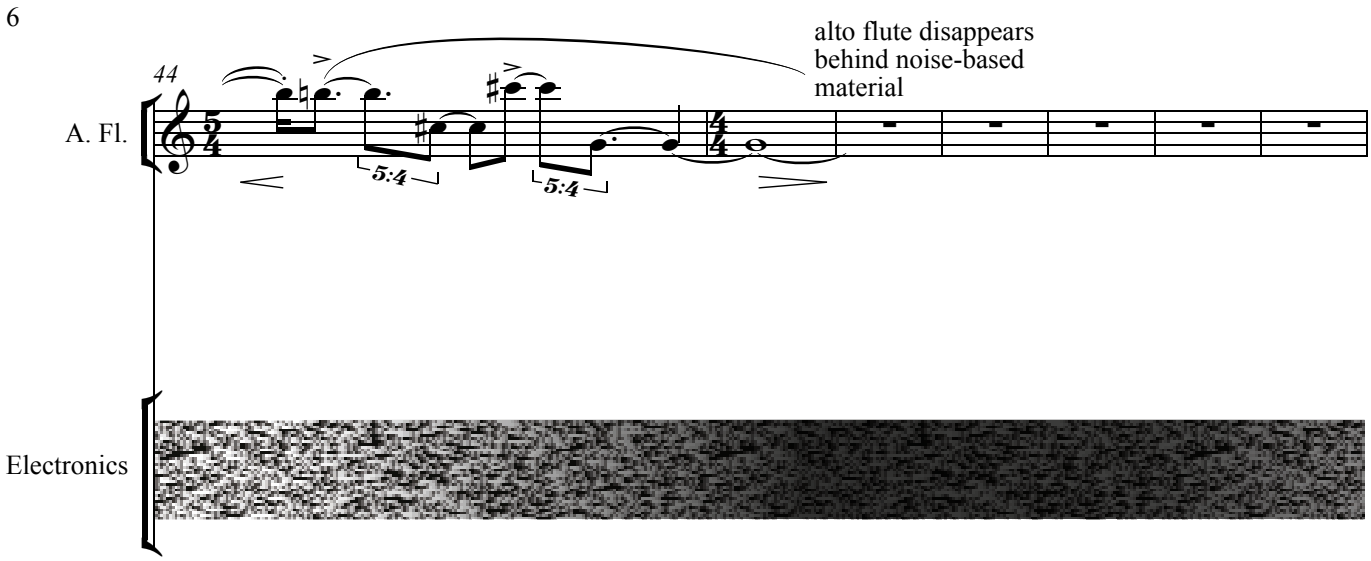
Stephen Kilpatrick

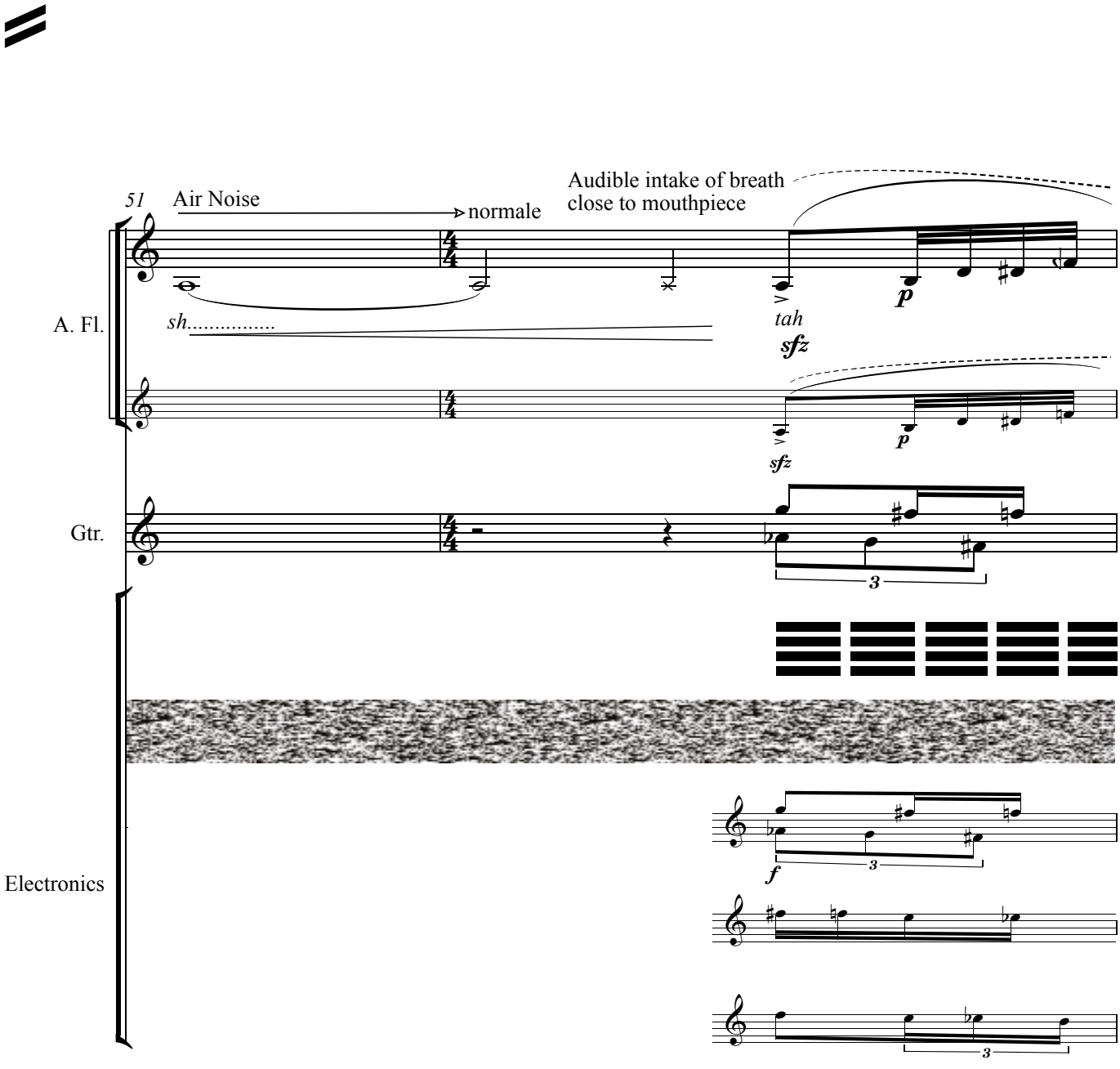


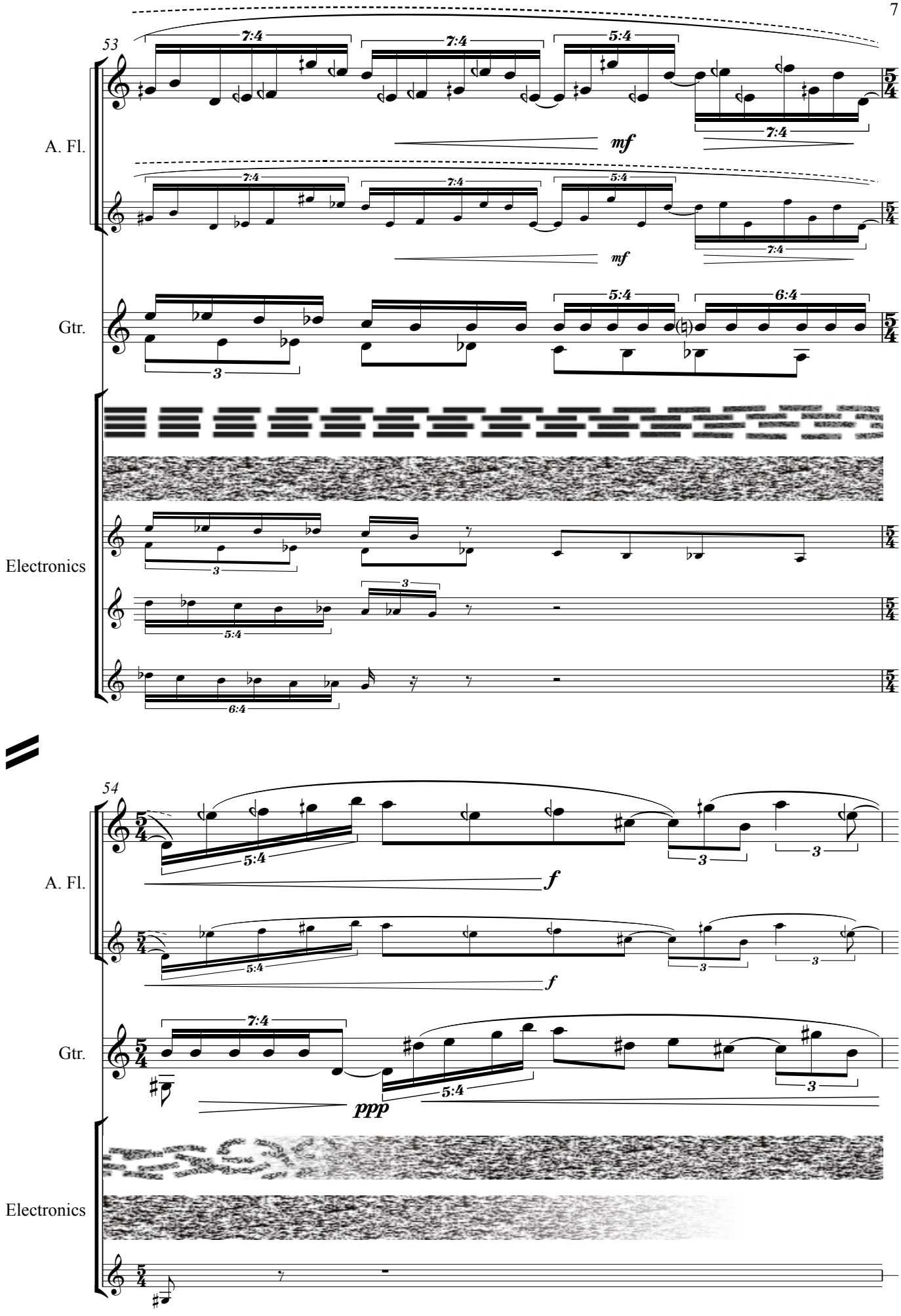

With breathy tone
normale
14
A. Fl.
W.T.
17
K.S. T.R.
T.R. K.S.
K.S. K.S.
normale
voice
ta ka
20
K.S.
22
24
25

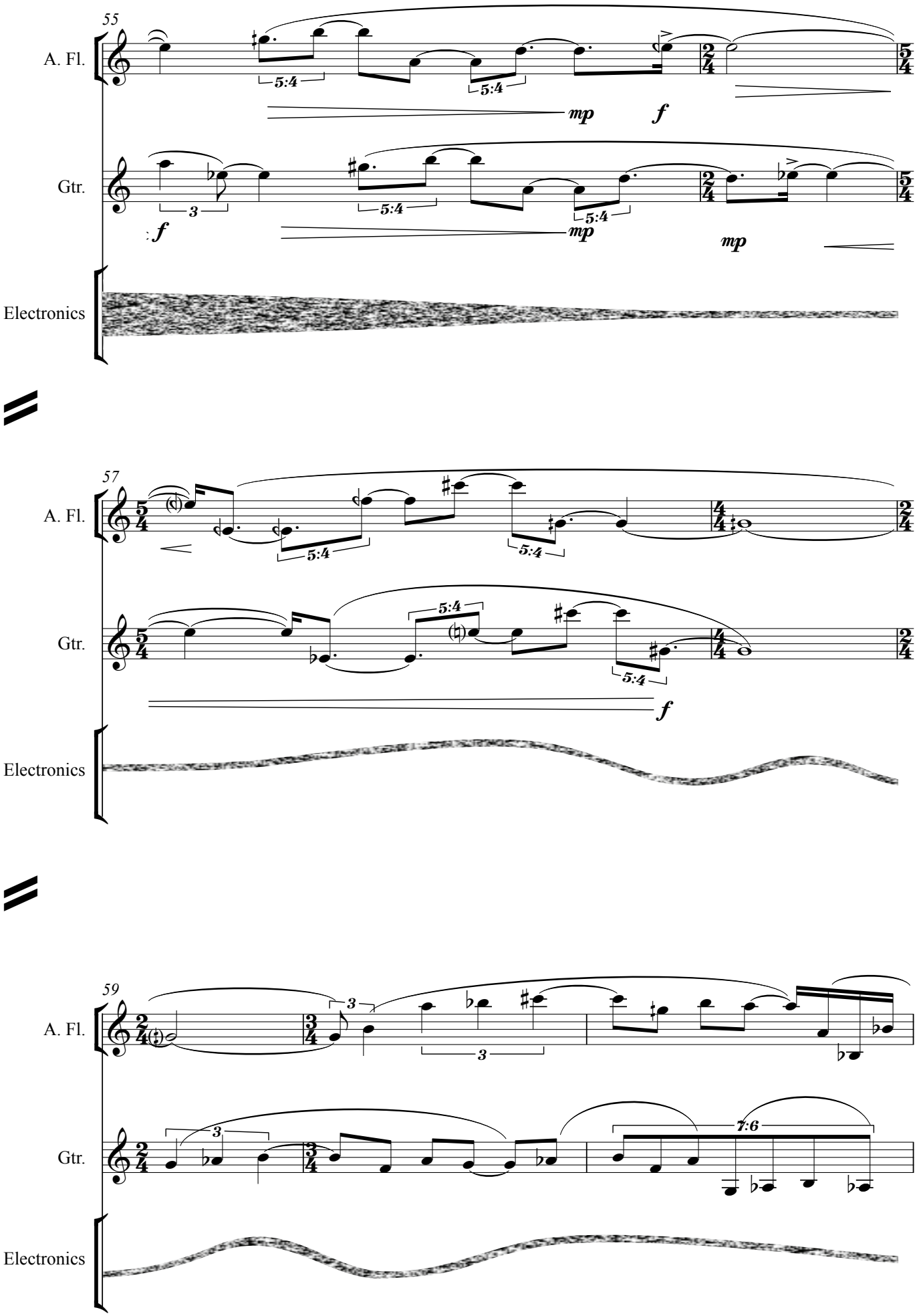

27
A. Fl.
5:4
mp
f
f
30
A. Fl.
Lip Pizz.
(L.P.)
normale
L.P.
5:4
ppp
mf
p
f
mp
shhh..
mf
36
A. Fl.
L.P.
f
mf
5:4
f
5:4
38
A. Fl.
Audible inhalation close to
mouthpiece
sh.....
mf
sfz
mf
Voice
tah
Gtr.
f
3
Electronics
3
3

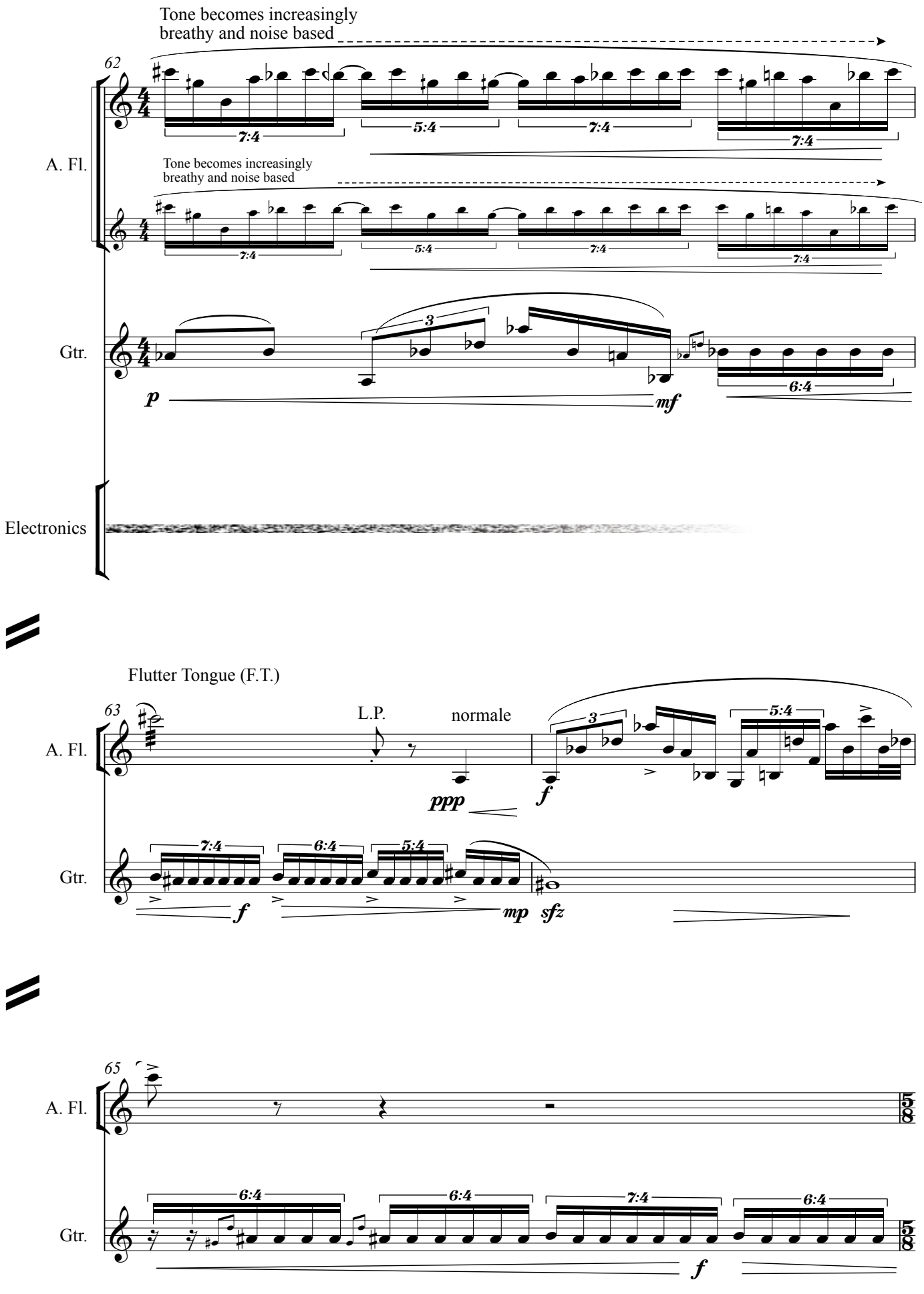

40
A. Fl.
Gtr.
Electronics
41
A. Fl.
Gtr.
Electronics

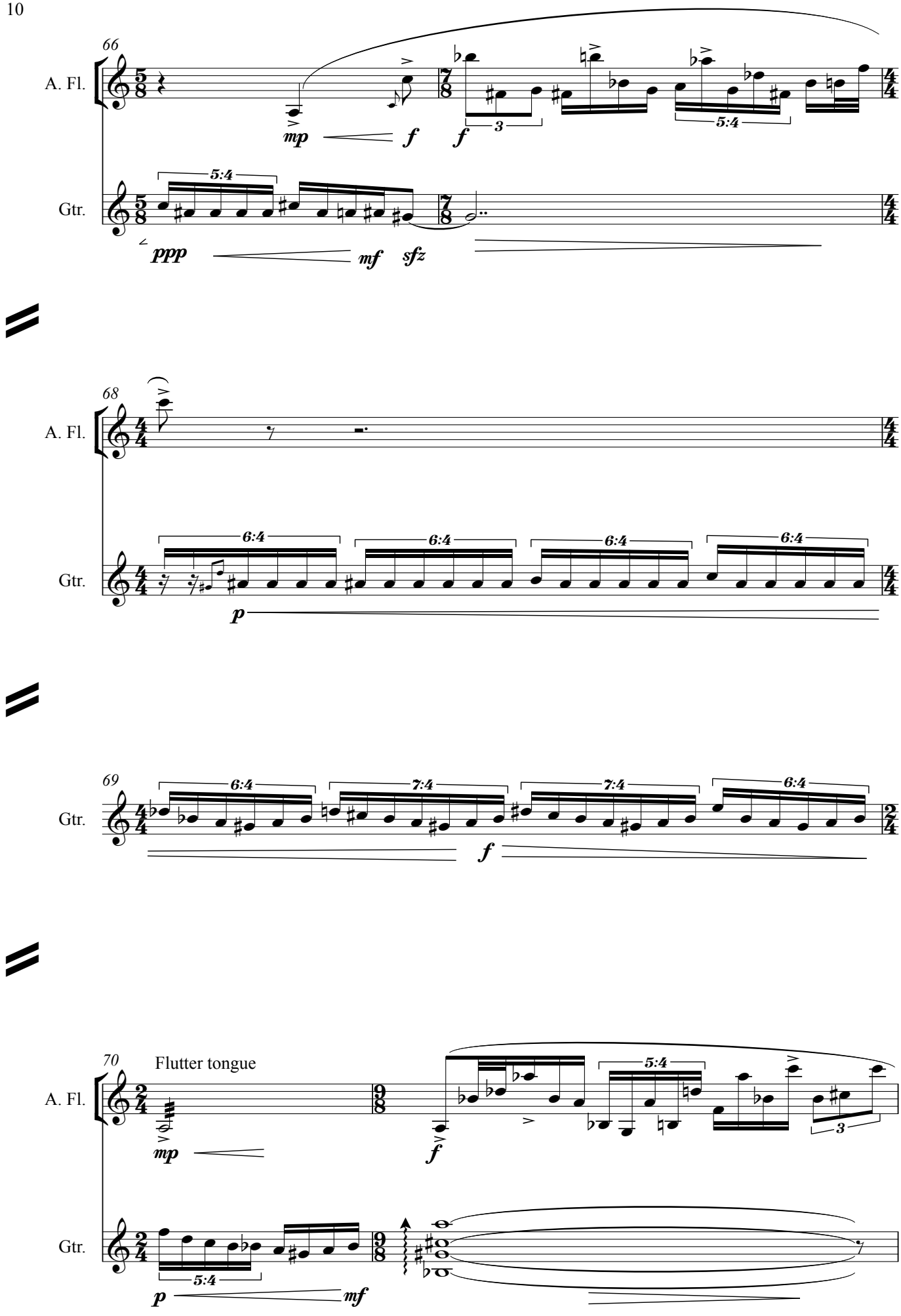

44
alto flute disappears
behind noise-based
material
A. Fl.
5:4
5:4
Electronics

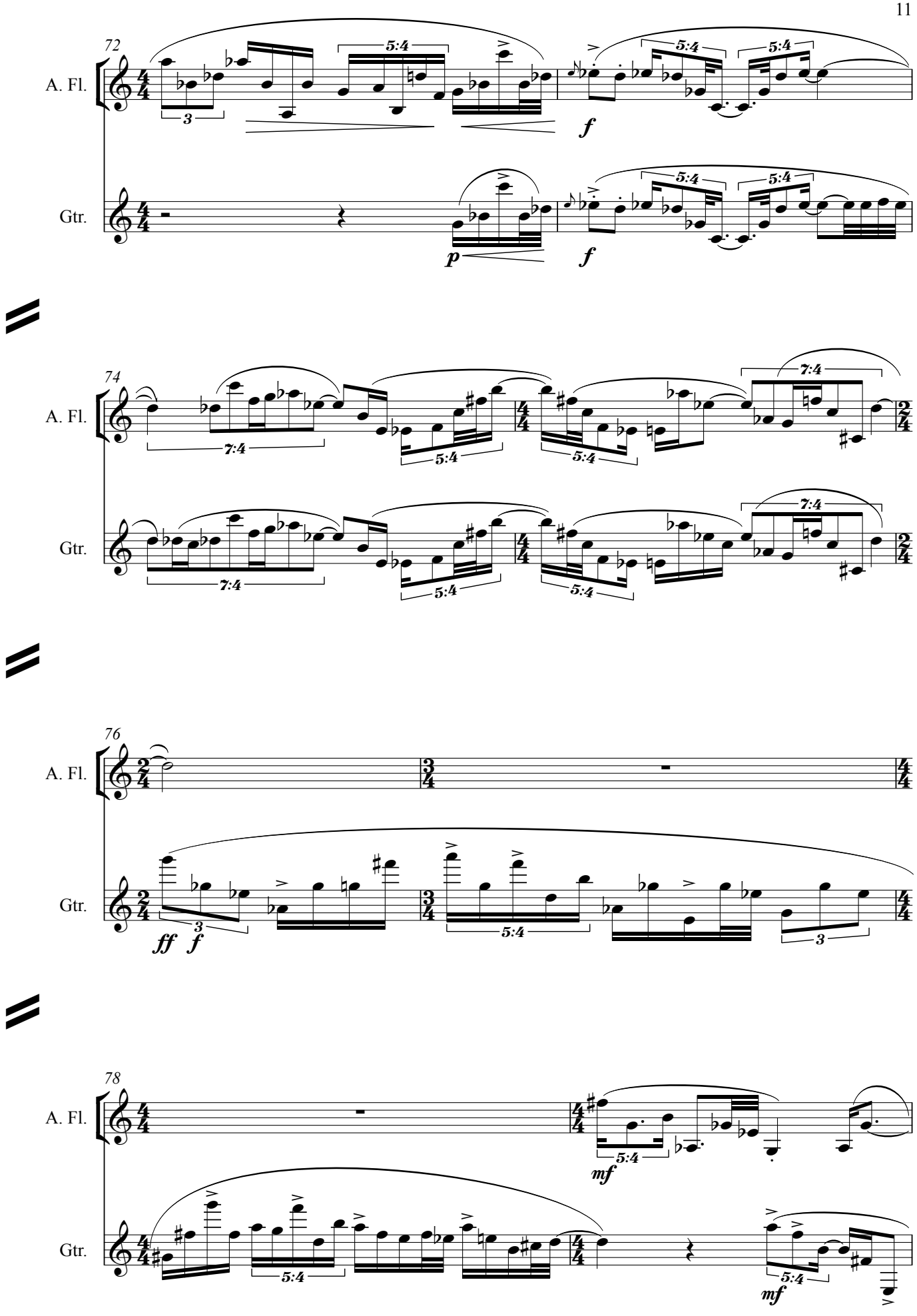

51
Air Noise
normale
Audible intake of breath
close to mouthpiece
A. Fl.
sh.....
tah
p
sfz
sfz
p
Gtr.
3
Electronics
f
3
3

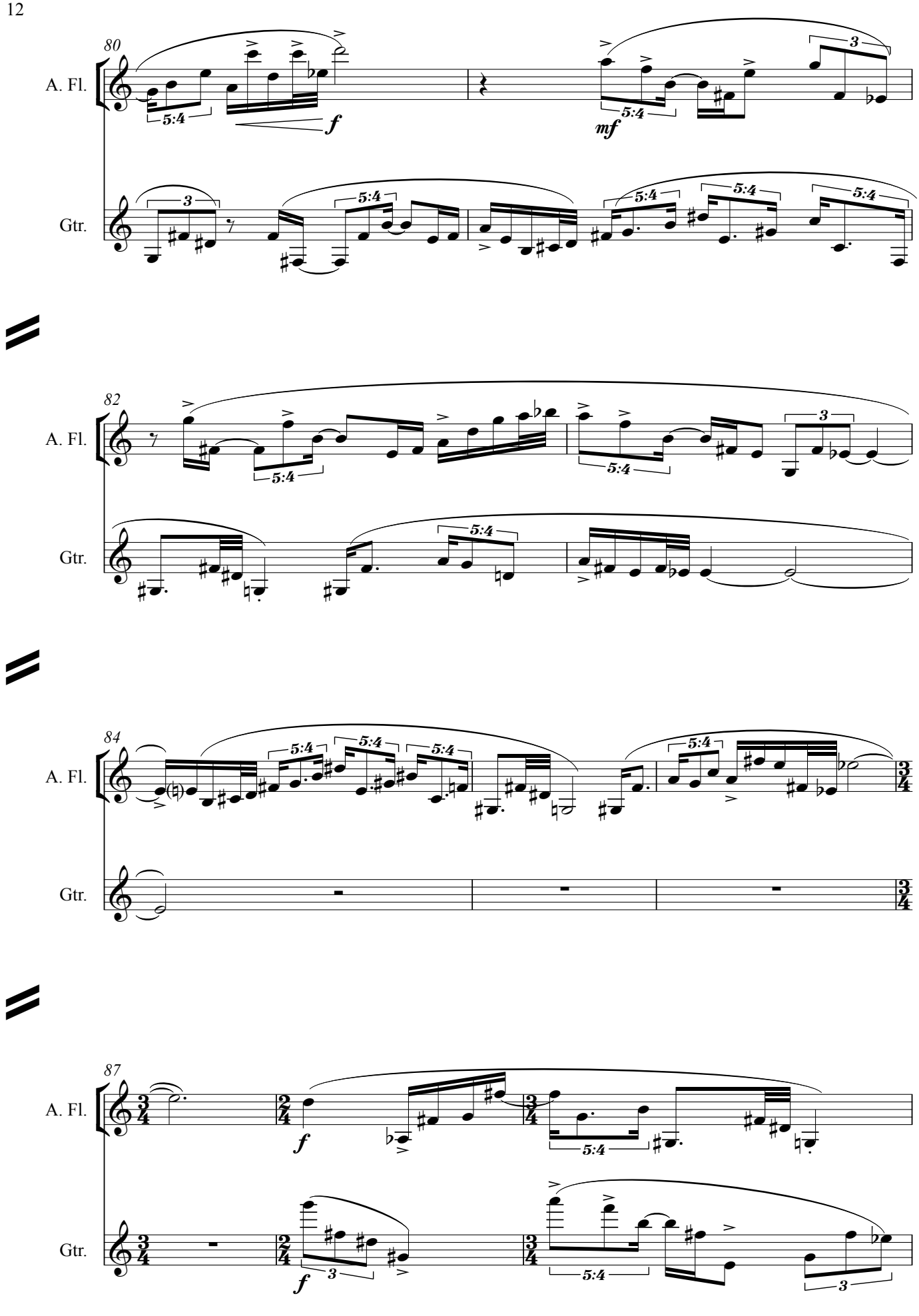

53
A. Fl.
Gtr.
Electronics
54
A. Fl.
Gtr.
Electronics
mf
f
ppp

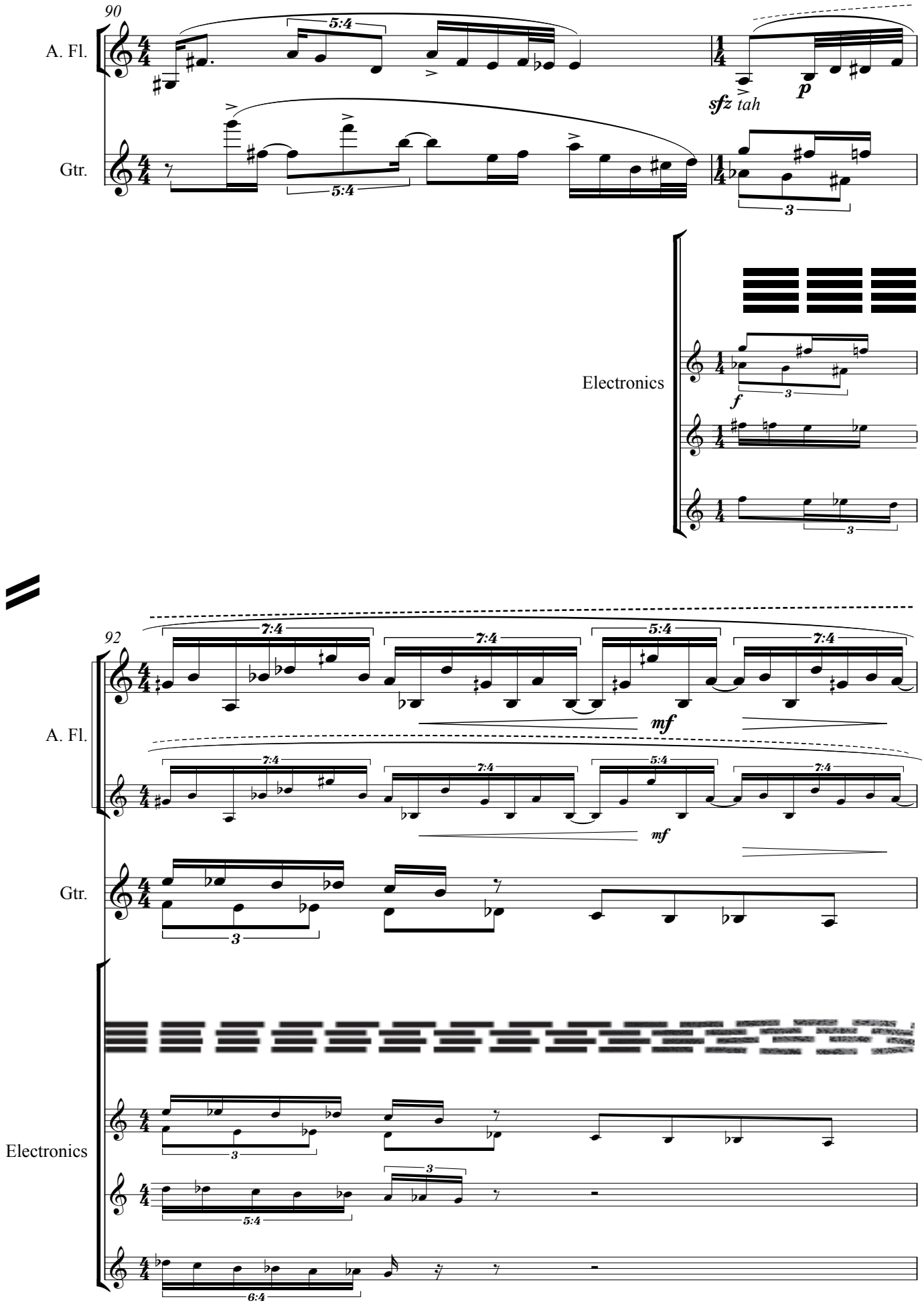

55
A. Fl.
5:4
5:4
mp
f
Gtr.
3
f
5:4
5:4
mp
mp
Electronics
57
A. Fl.
5:4
5:4
Gtr.
5:4
5:4
f
Electronics
59
A. Fl.
3
3
Gtr.
3
7:6
Electronics

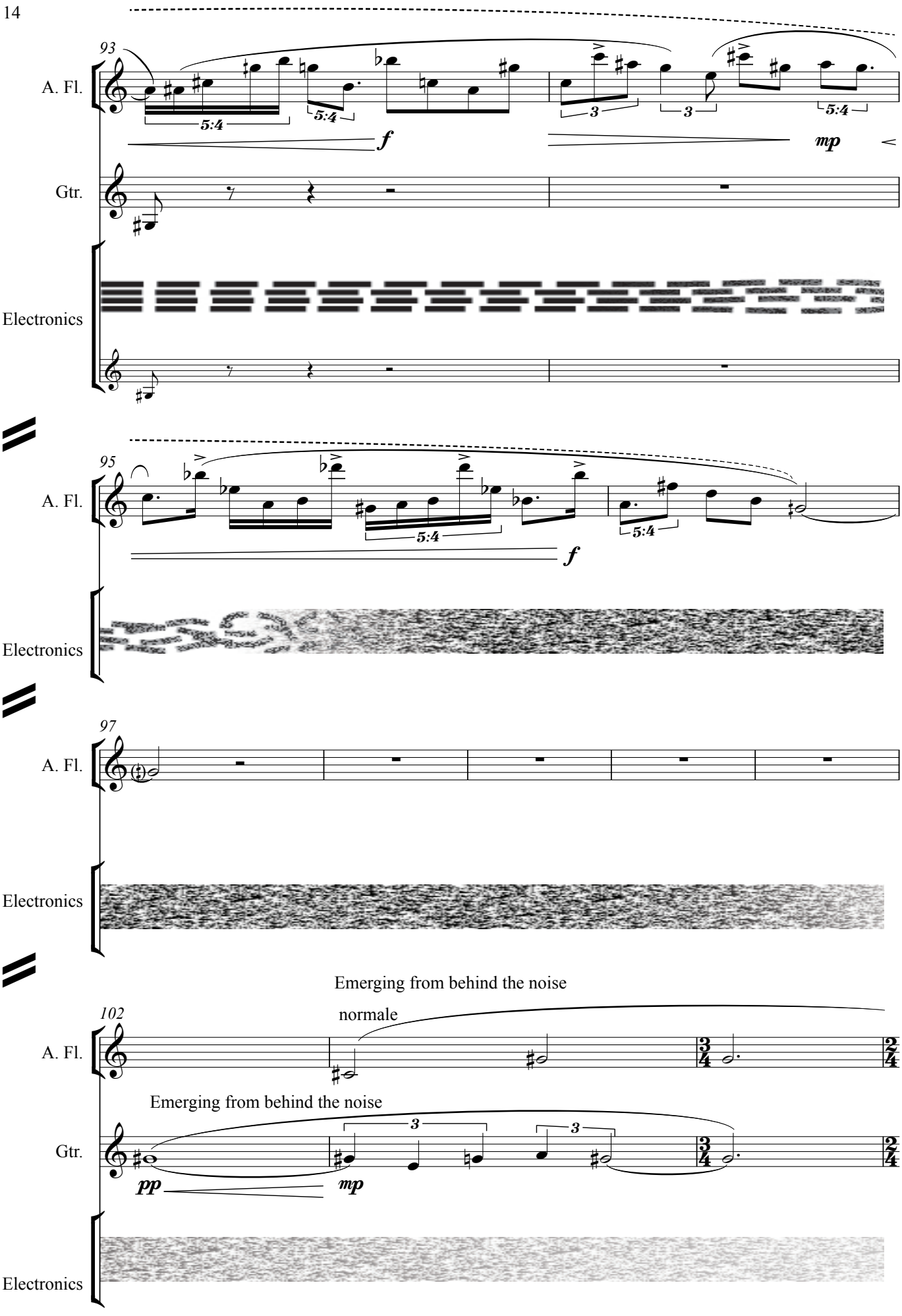

Tone becomes increasingly
breathy and noise based
62
A. Fl.
Tone becomes increasingly
breathy and noise based
Gtr.
Electronics
Flutter Tongue (F.T.)
63
L.P.
normale
A. Fl.
Gtr.
65
A. Fl.
Gtr.

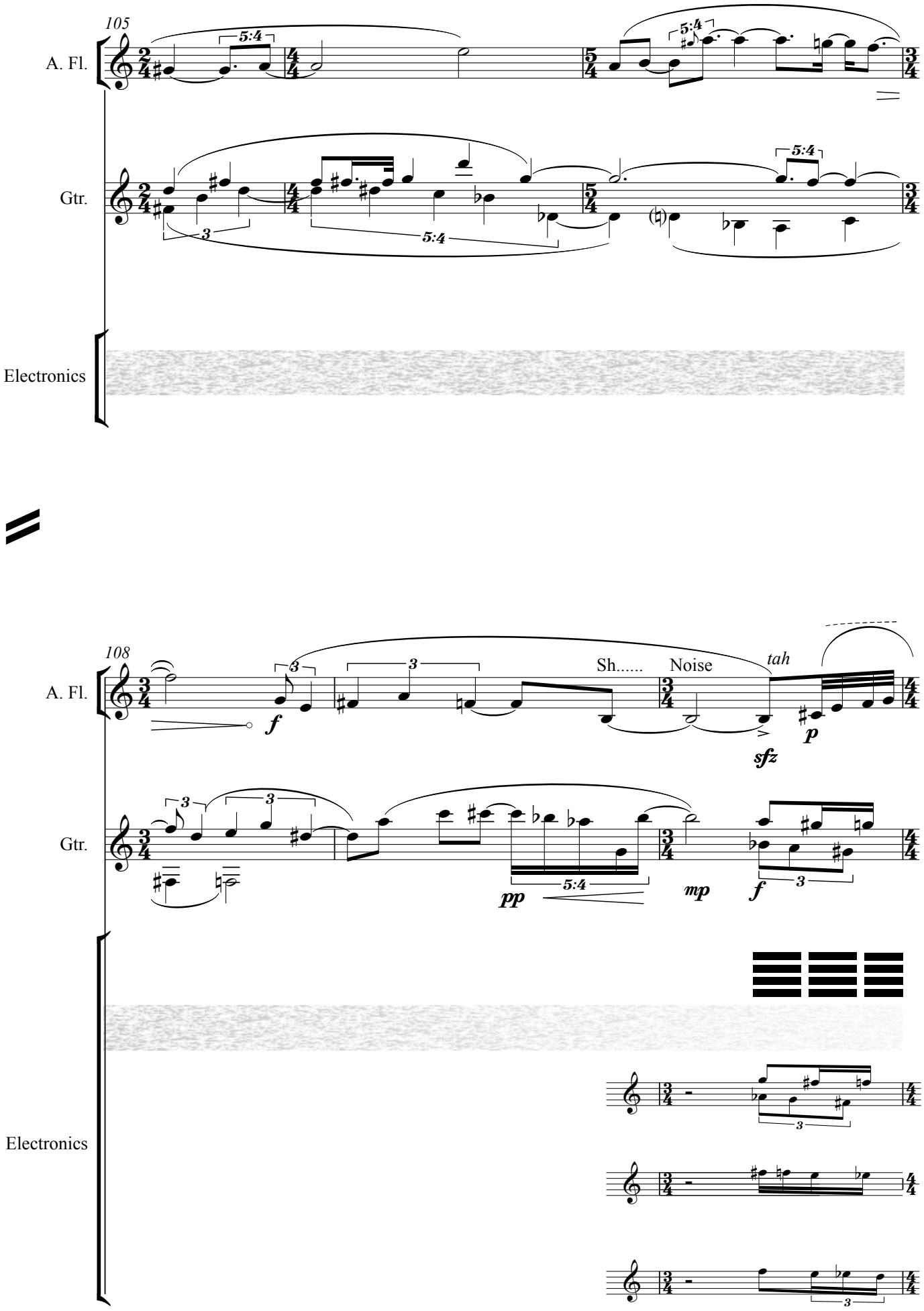

66
A. Fl.
Gtr.
mp
f
f
3
5:4
5:4
ppp
mf
sfz
68
A. Fl.
Gtr.
6:4
6:4
6:4
6:4
p
69
Gtr.
6:4
7:4
7:4
6:4
f
70
Flutter tongue
A. Fl.
Gtr.
mp
f
5:4
3
5:4
p
mf

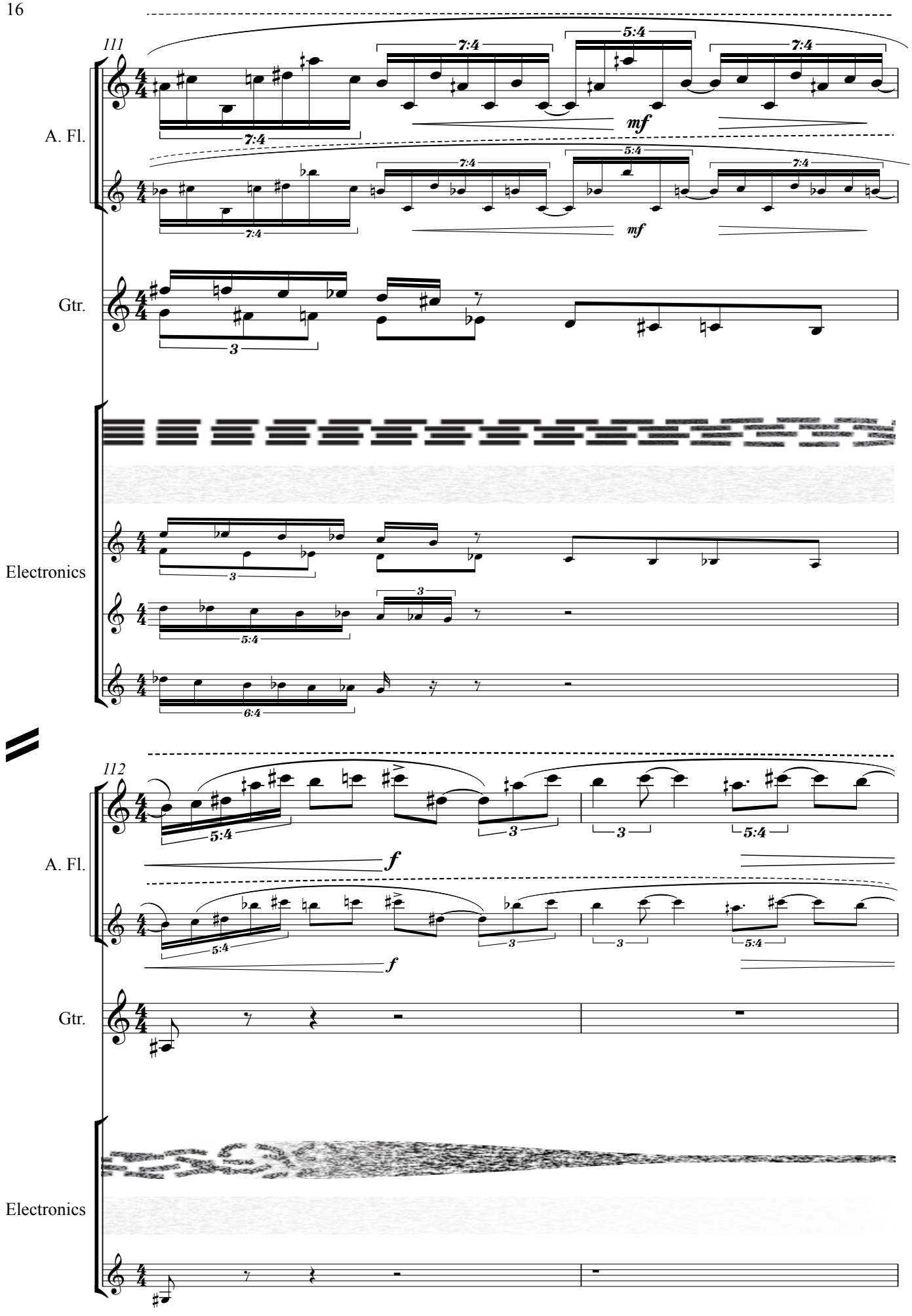

72
A. Fl.
Gtr.
74
A. Fl.
Gtr.
76
A. Fl.
Gtr.
78
A. Fl.
Gtr.

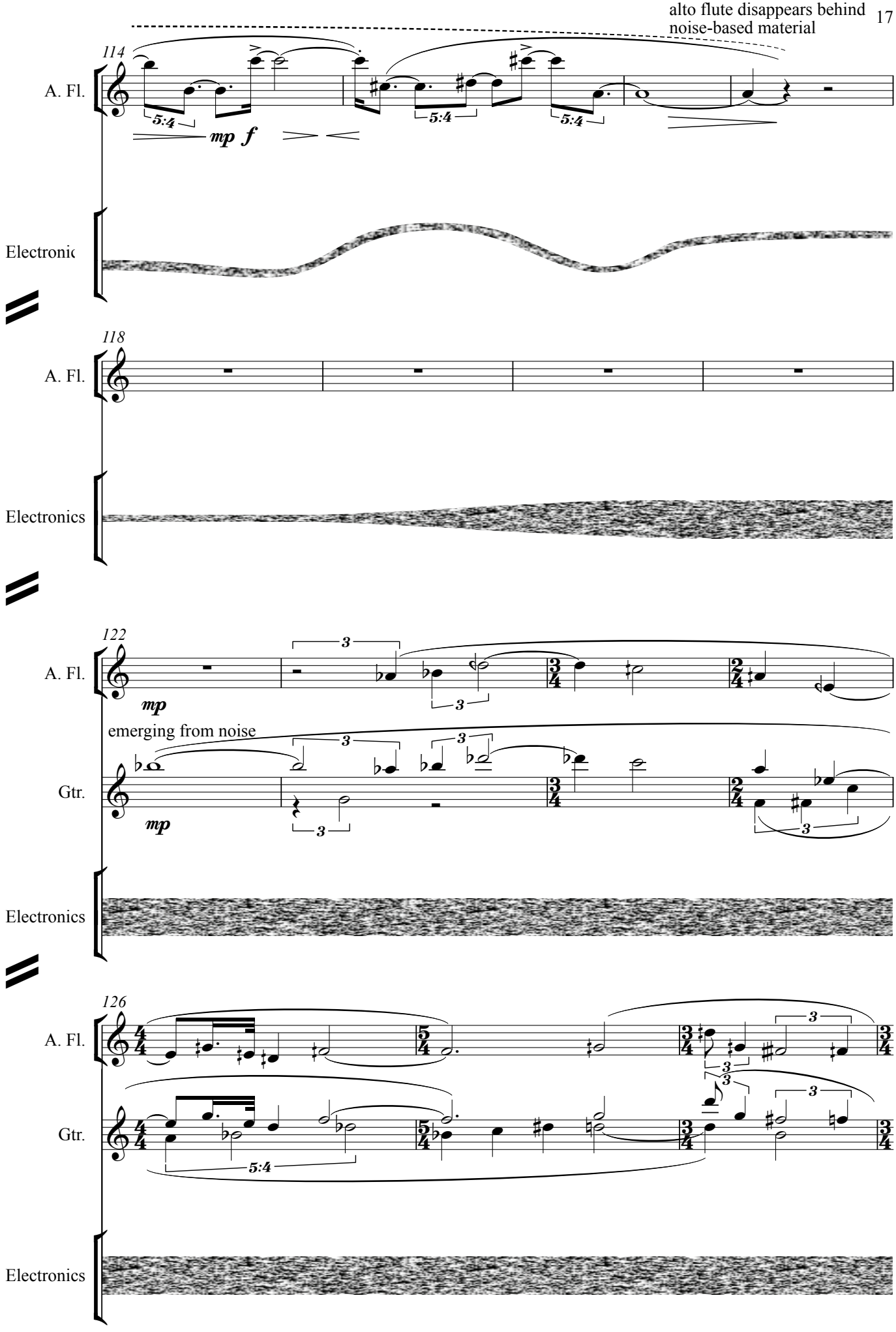

80
A. Fl.
Gtr.
82
84
87

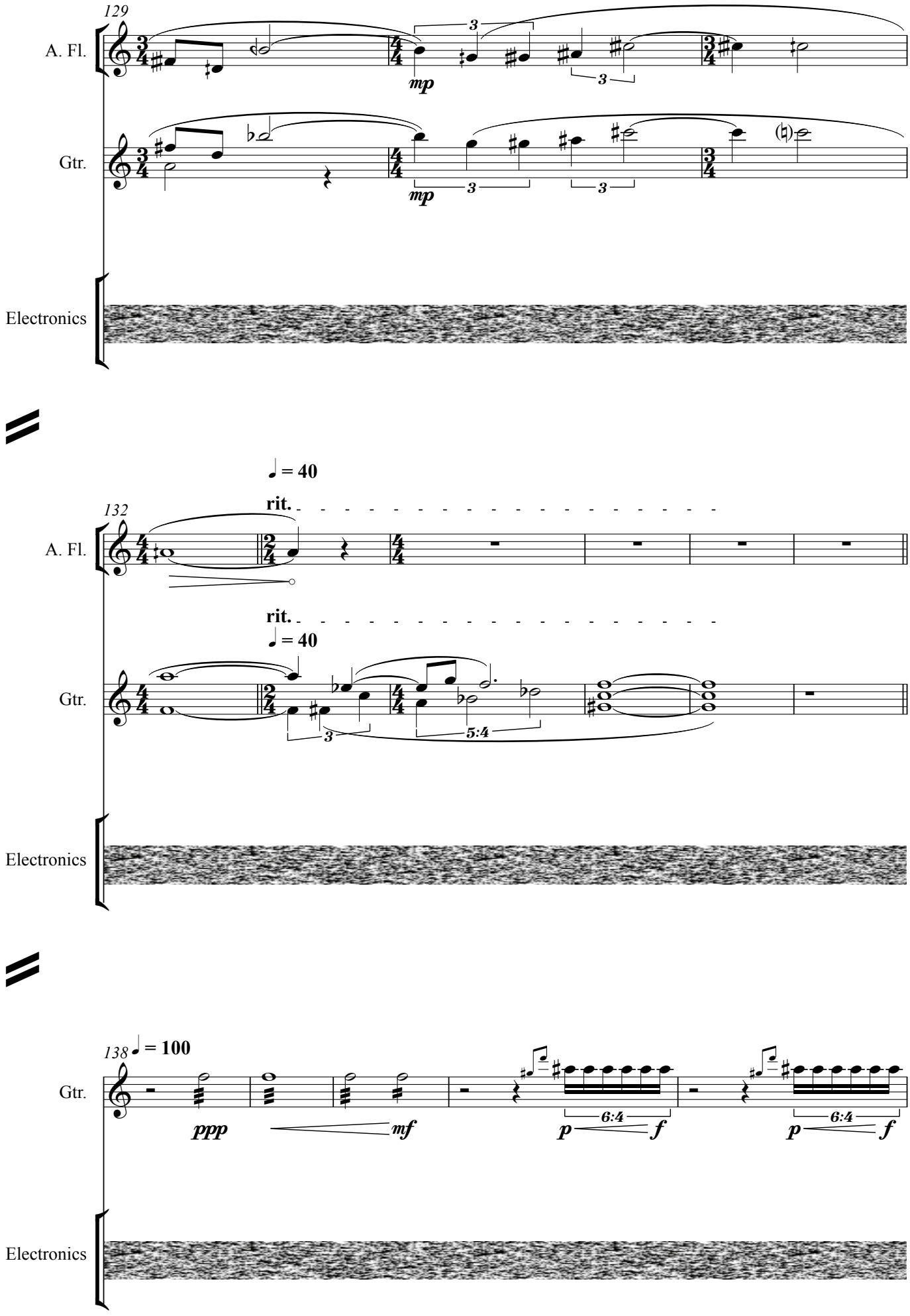

90
A. Fl.
Gtr.
Electronics
sfz tah
p
f
92
A. Fl.
Gtr.
Electronics
mf
mf

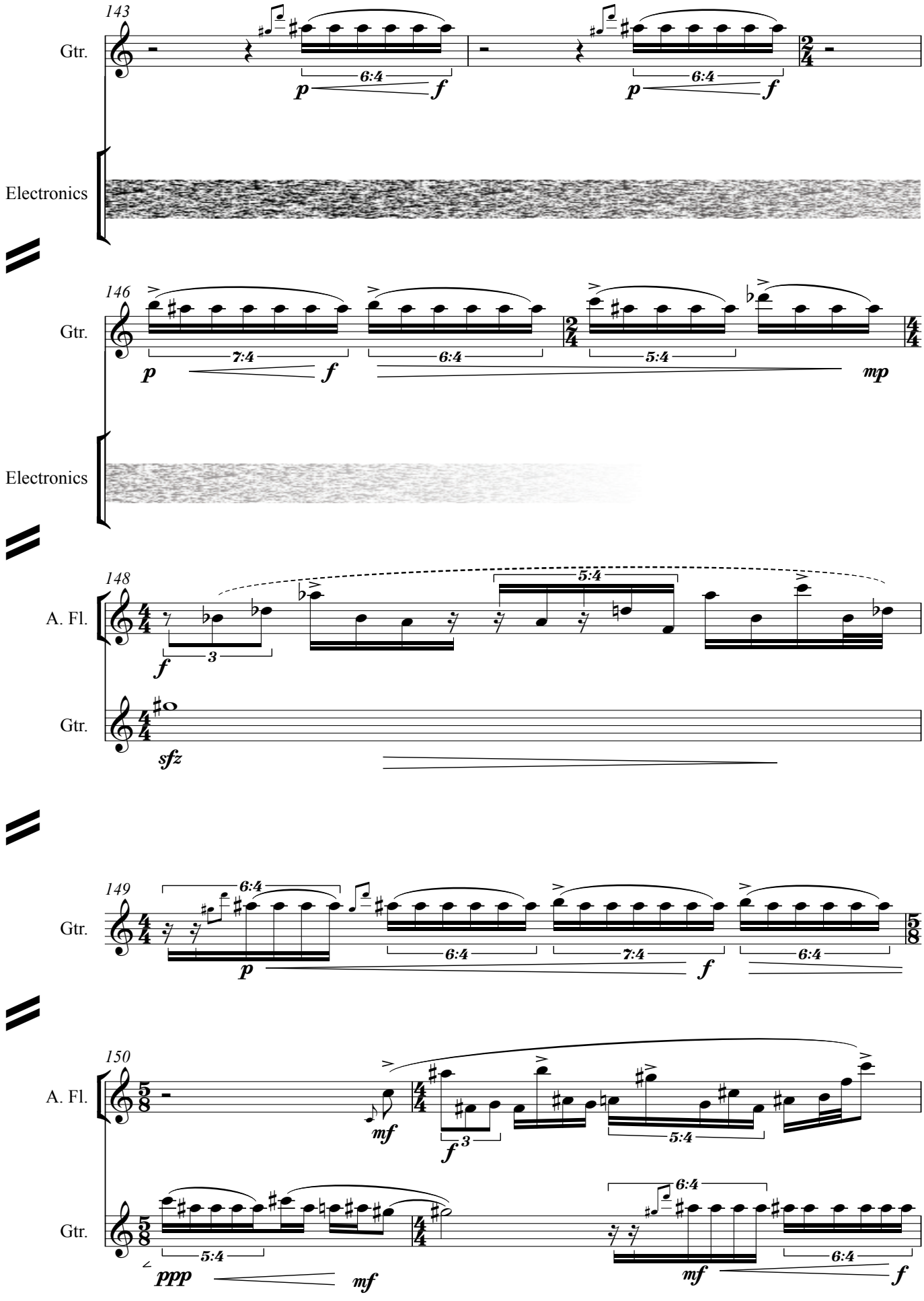

93
A. Fl.
5:4
5:4
f
3
3
5:4
mp
Gtr.
Electronics
95
A. Fl.
5:4
5:4
f
Electronics
97
A. Fl.
Electronics
Emerging from behind the noise
102
normale
A. Fl.
Emerging from behind the noise
3
3
Gtr.
pp
mp
Electronics

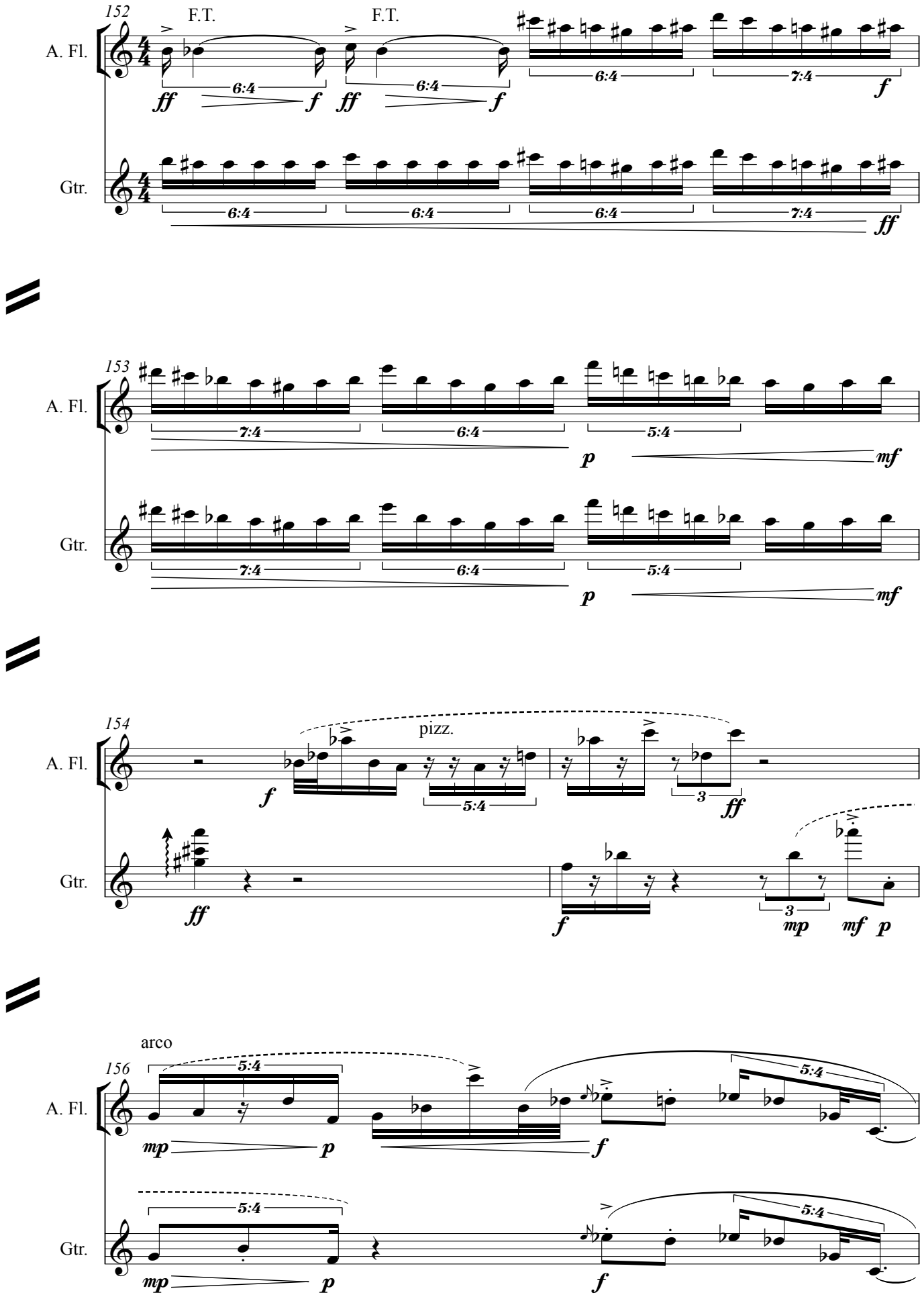

105
A. Fl.
Gtr.
Electronics
108
A. Fl.
Gtr.
Electronics
Sh.....
Noise
tah

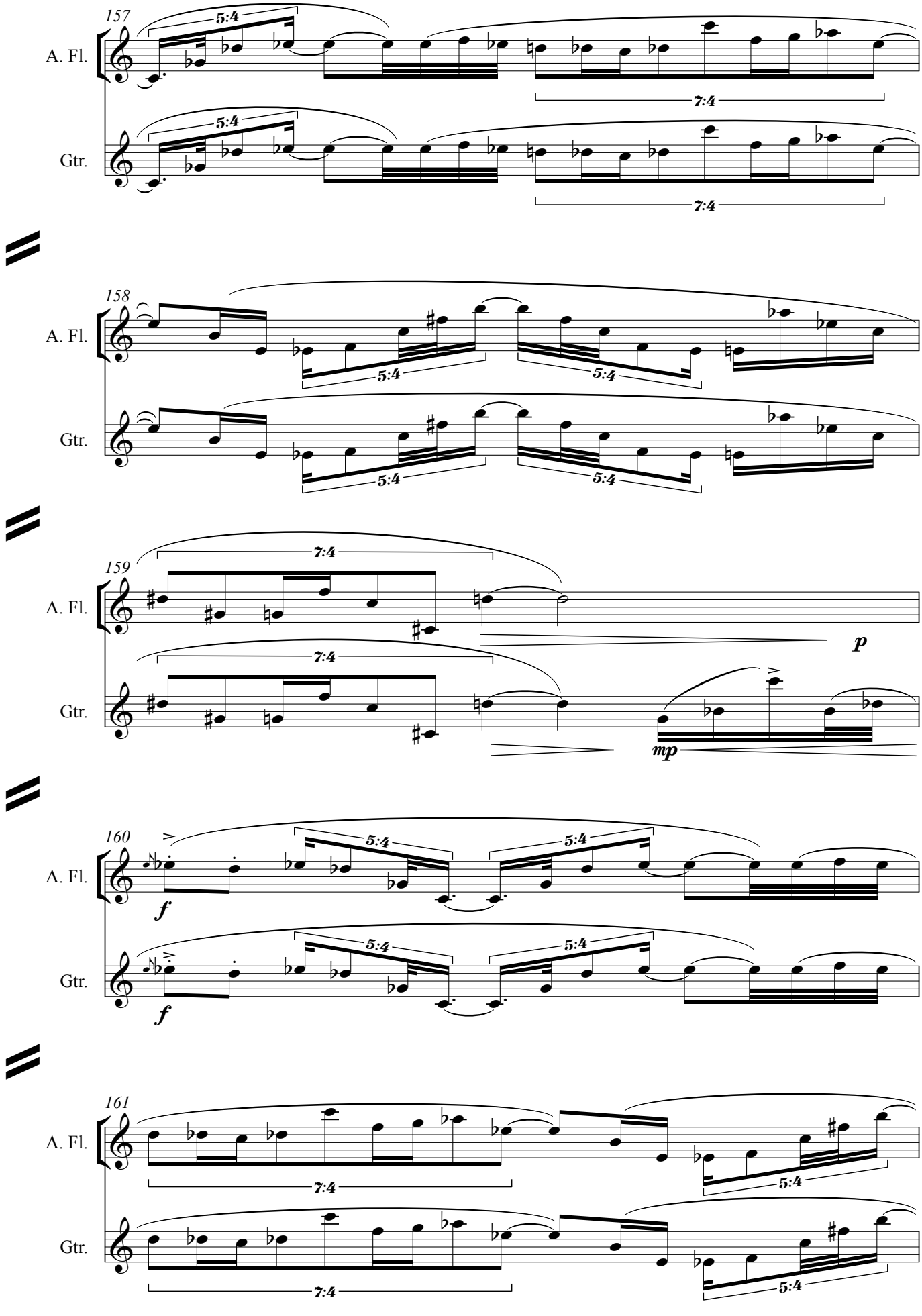

111
A. Fl.
7:4
5:4
mf
Gtr.
3
Electronics
5:4
6:4
112
f

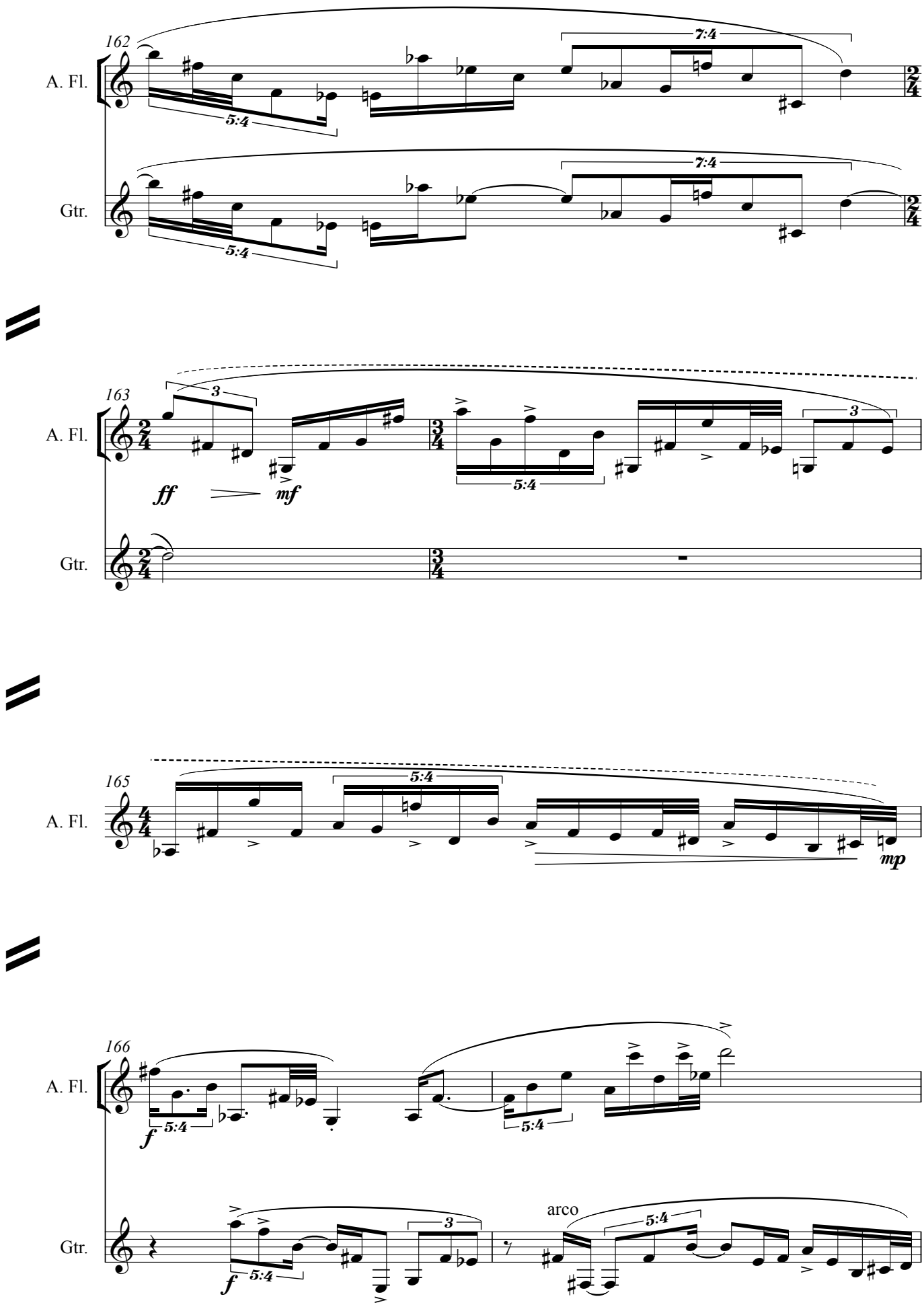

alto flute disappears behind noise-based material
114
A. Fl.
5:4
mp f
Electronic
118
A. Fl.
Electronics
122
A. Fl.
mp
emerging from noise
Gtr.
mp
Electronics
126
A. Fl.
Gtr.
5:4
Electronics

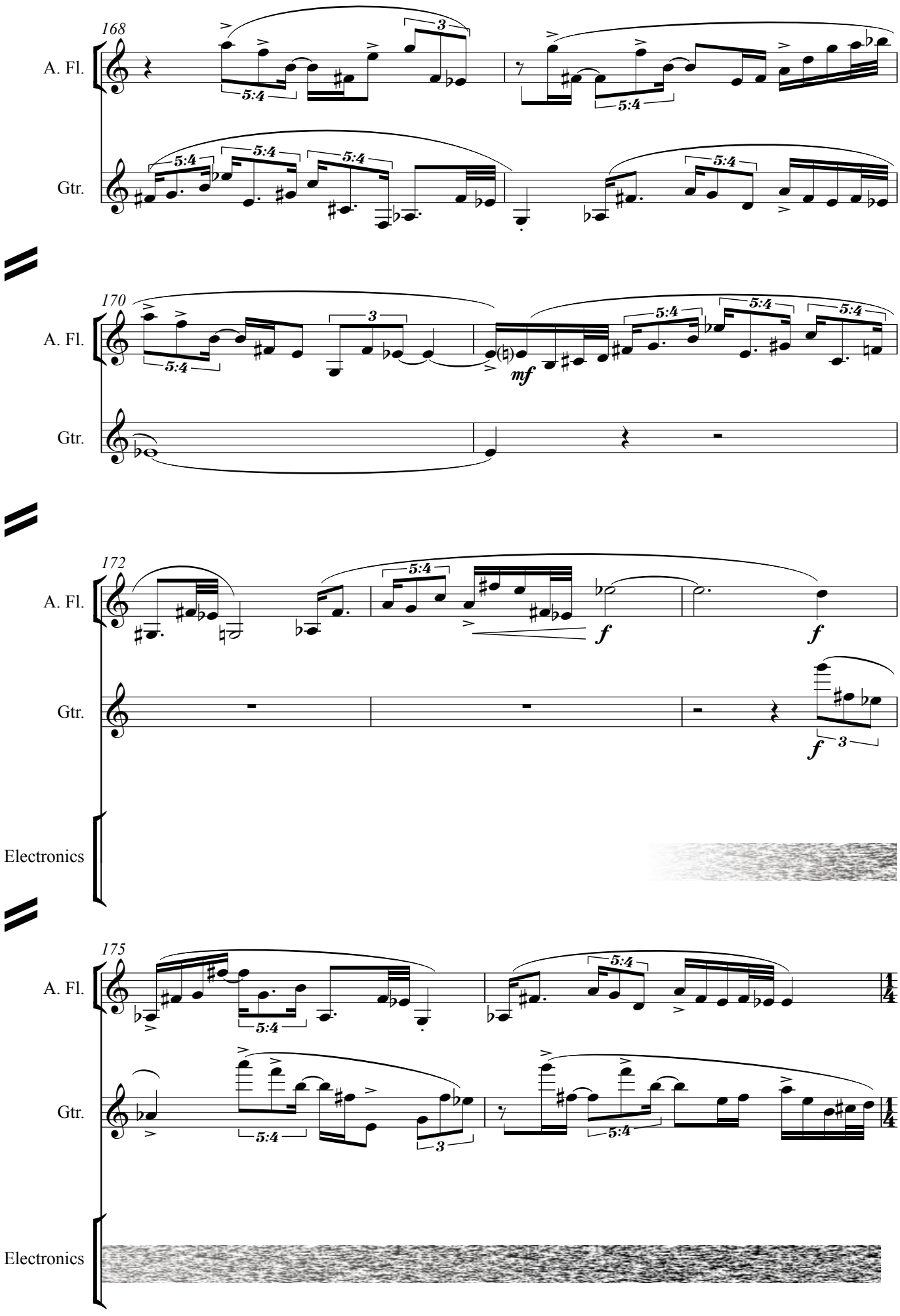

129
A. Fl.
Gtr.
Electronics
mp
mp
3
3
3
132
♩ = 40
rit.
A. Fl.
rit.
♩ = 40
Gtr.
Electronics
3
5:4
138
♩ = 100
Gtr.
Electronics
ppp
mf
p
f
6:4
p
f
6:4

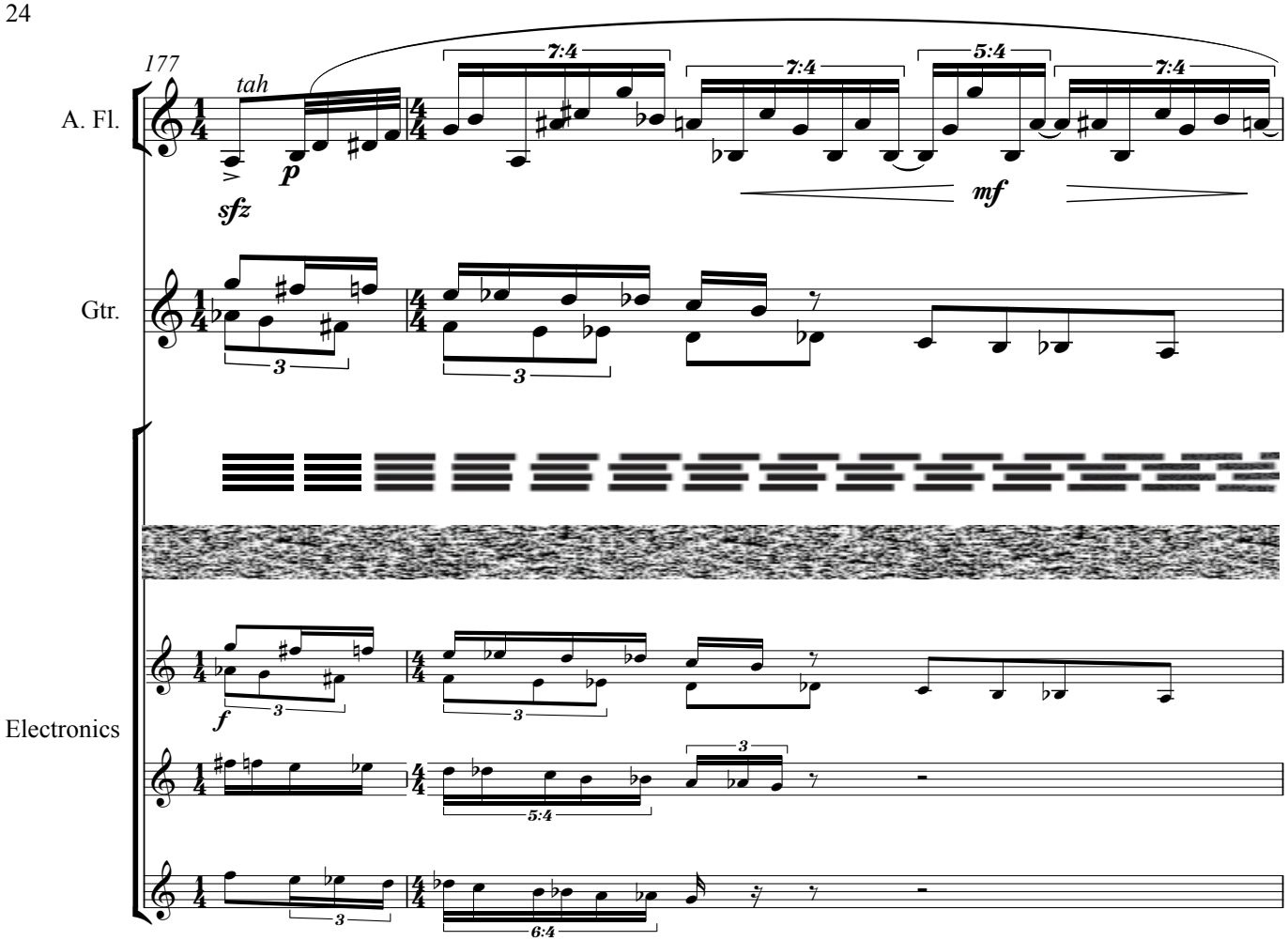

143
Gtr.
6:4
p
f
Electronics
146
Gtr.
7:4
6:4
5:4
p
f
mp
Electronics
148
A. Fl.
3
5:4
f
Gtr.
sfz
149
Gtr.
6:4
7:4
6:4
p
f
150
A. Fl.
mf
f
3
5:4
Gtr.
5:4
ppp
mf
6:4
mf
6:4
f

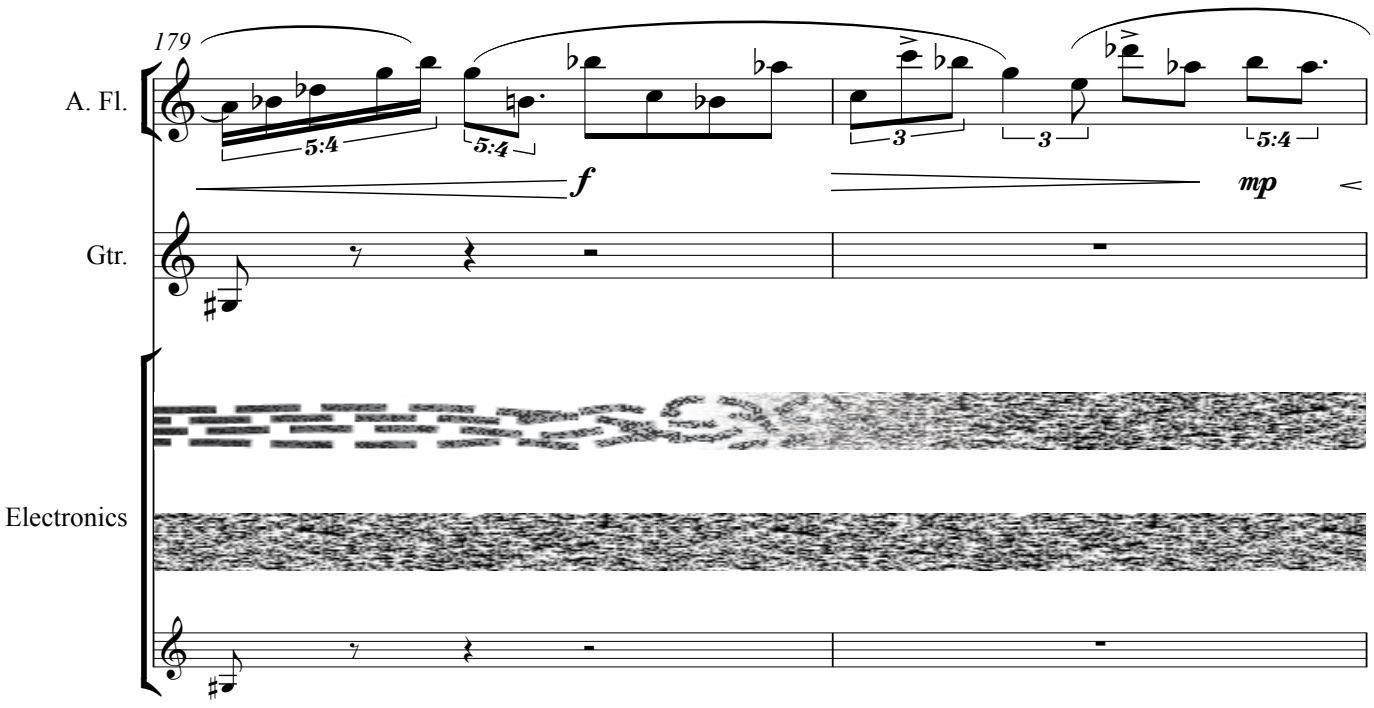

152
A. Fl.
Gtr.
F.T.
F.T.
6:4
7:4
5:4
153
154
pizz.
arco
156

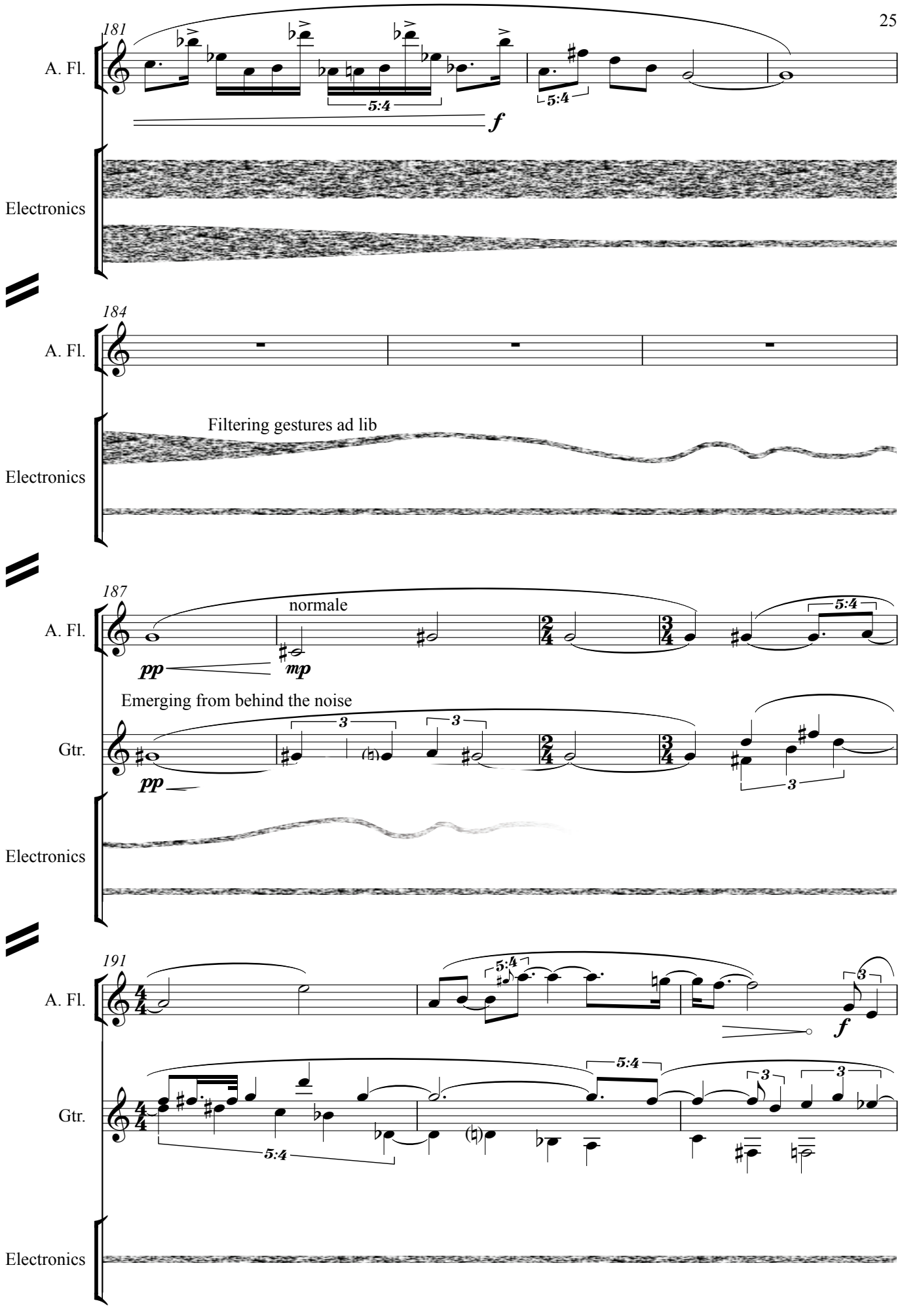

157
A. Fl.
Gtr.
5:4
7:4
158
159
p
mp
160
f
161

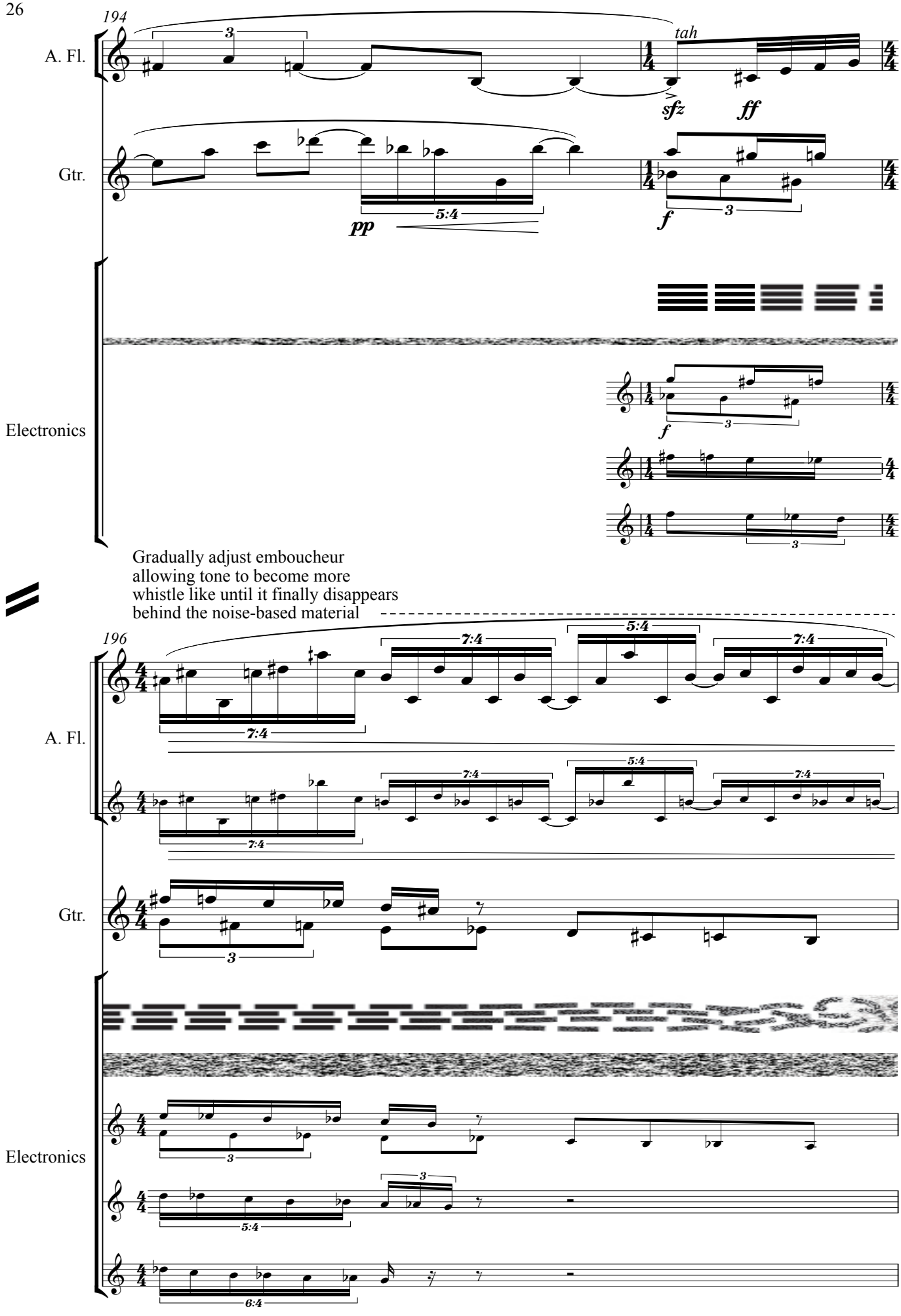

162
A. Fl.
Gtr.
7:4
5:4
163
3
ff
mf
165
mp
166
f
arco

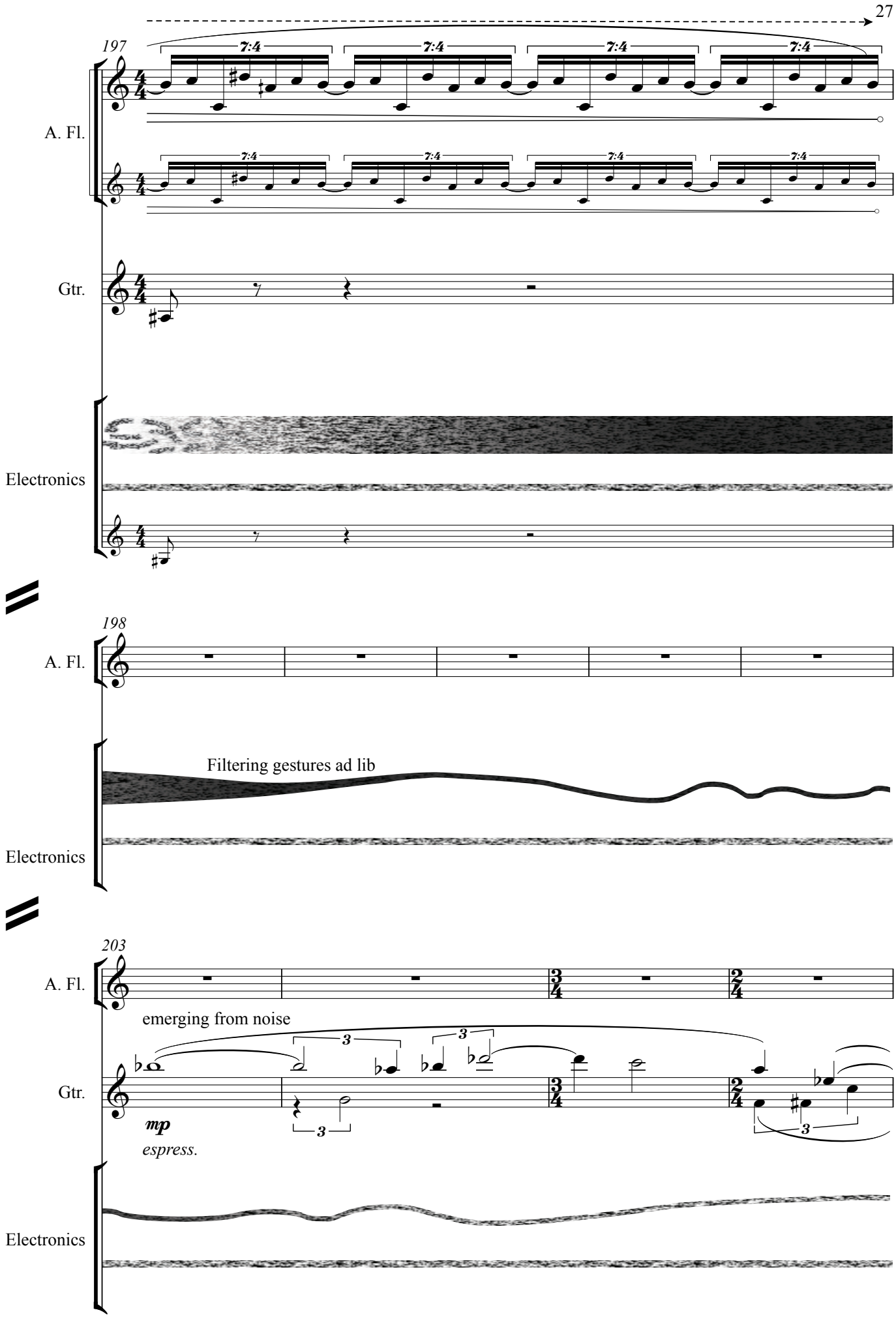

168
A. Fl.
Gtr.
170
A. Fl.
Gtr.
172
A. Fl.
Gtr.
Electronics
175
A. Fl.
Gtr.
Electronics

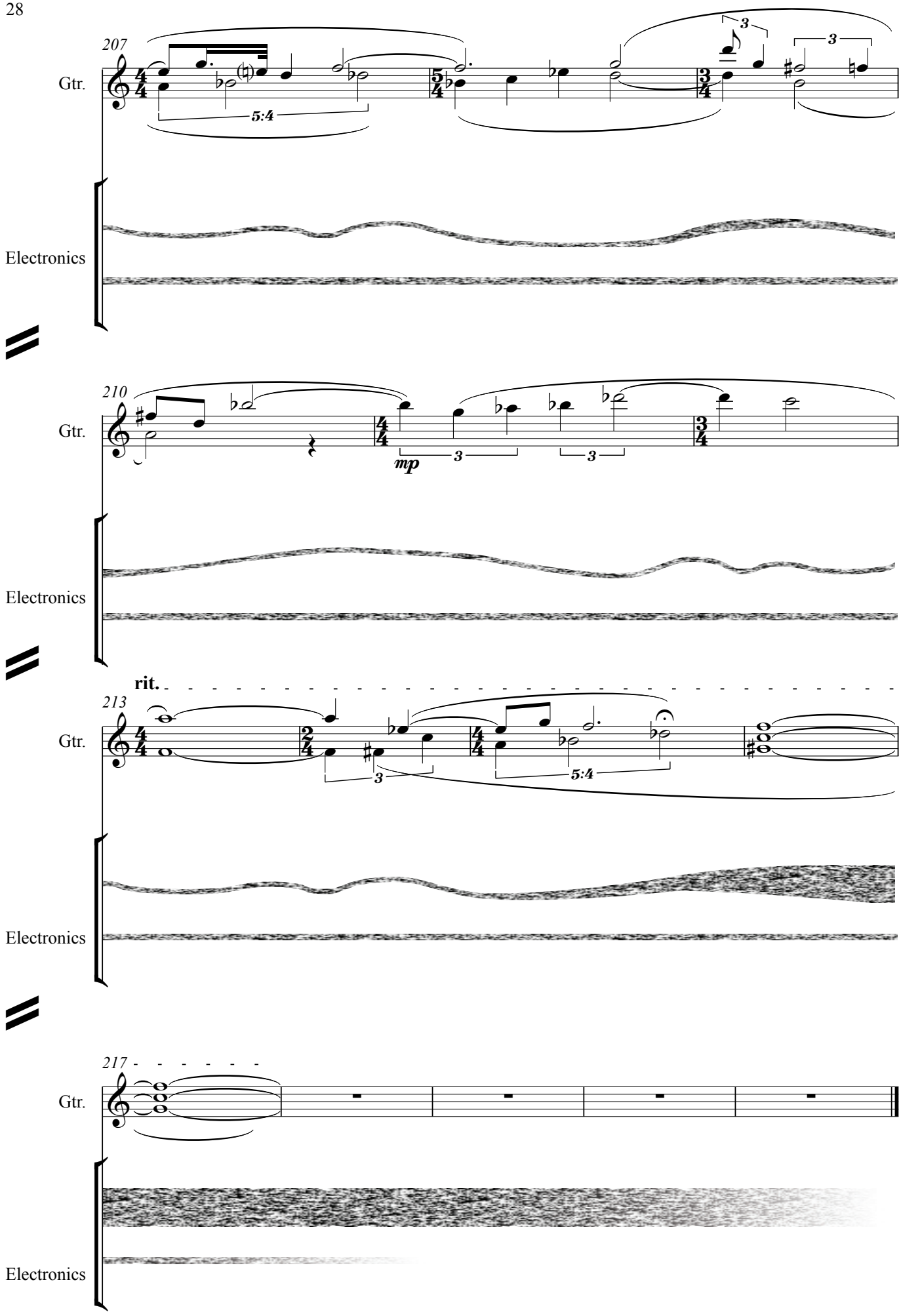

177
A. Fl.
tah
sfz
p
7:4
7:4
5:4
7:4
mf
Gtr.
3
3
Electronics
f
3
3
3
5:4
3
6:4


179
A. Fl.
5:4
5:4
f
3
3
5:4
mp
Gtr.
Electronics


181
A. Fl.
5:4
5:4
f
Electronics
184
A. Fl.
Filtering gestures ad lib
Electronics
187
A. Fl.
normale
pp
mp
5:4
Emerging from behind the noise
Gtr.
3
3
pp
3
Electronics
191
A. Fl.
5:4
3
f
Gtr.
5:4
5:4
3
3
Electronics


194
A. Fl.
tah
sfz
ff
Gtr.
pp
5:4
f
3
Electronics
f
3
3
Gradually adjust emboucheur
allowing tone to become more
whistle like until it finally disappears
behind the noise-based material
196
7:4
5:4
7:4
A. Fl.
7:4
5:4
7:4
Gtr.
3
Electronics
3
5:4
3
6:4


197
7:4
A. Fl.
Gtr.
Electronics
198
A. Fl.
Filtering gestures ad lib
Electronics
203
A. Fl.
emerging from noise
Gtr.
mp
espress.
Electronics


207
Gtr.
5:4
3
3
Electronics
210
Gtr.
mp
3
3
Electronics
rit.
213
Gtr.
3
5:4
Electronics
217
Gtr.
Electronics

Stephen Kilpatrick

Bempton Cliffs

Bempton Cliffs was premiered by Voxare in the Clothworkers' Hall, Leeds
on 14th September 2011

Duration: 9'

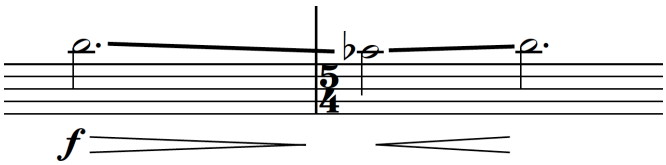
Bempton Cliffs

for string quartet

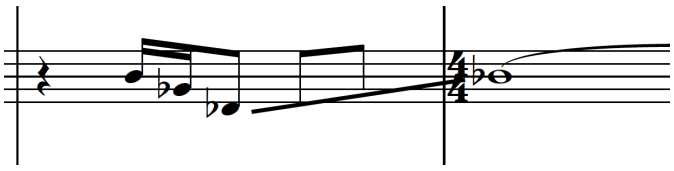
Notes for Performance

NB Notes with durations longer than a single bow direction allows for are to be played with changes of bowing that are as imperceptible as possible.

Arrow denotes a continuous transition from one indicated state to another.



Glissandi notated in this way are to be played as in the normal manner.

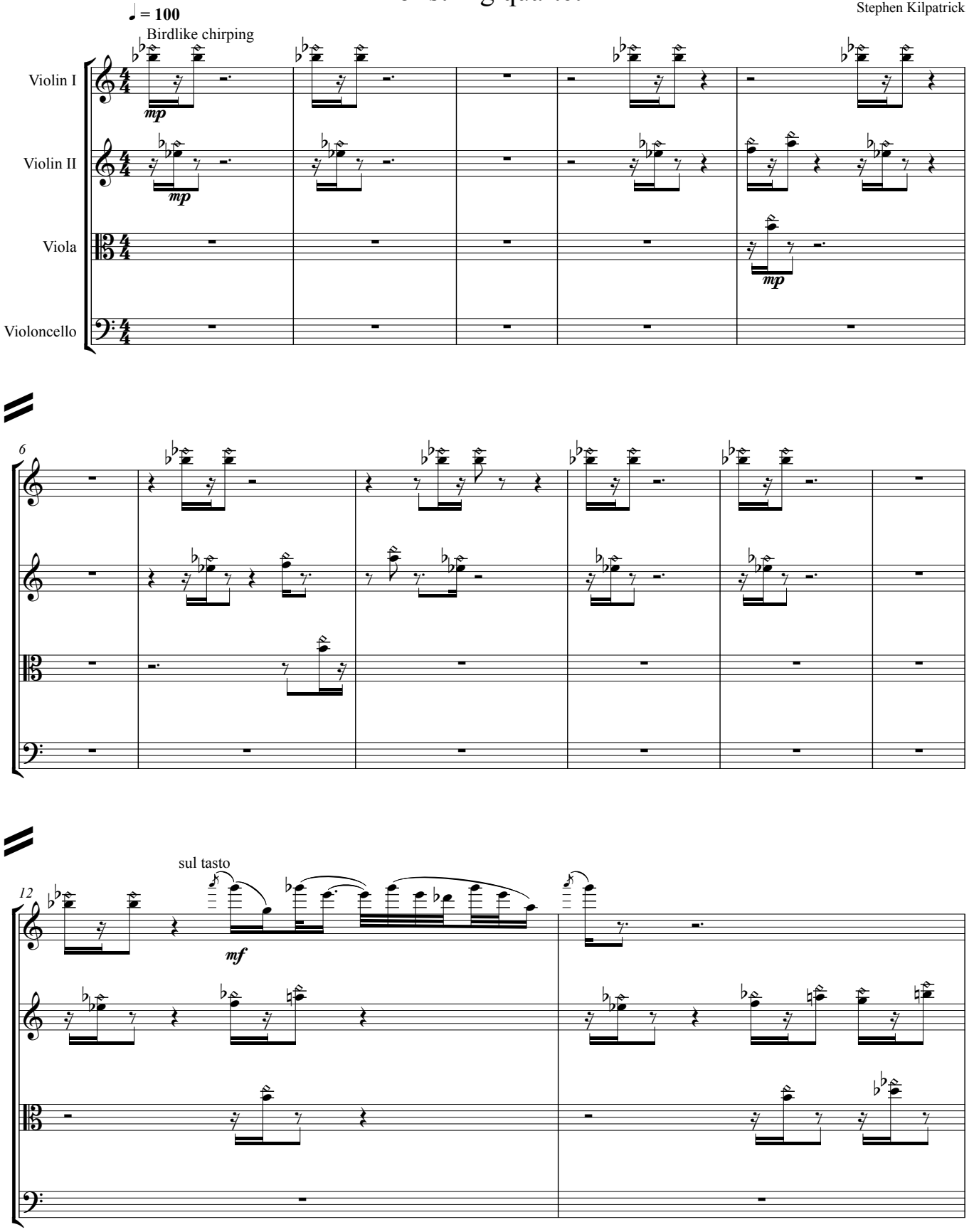


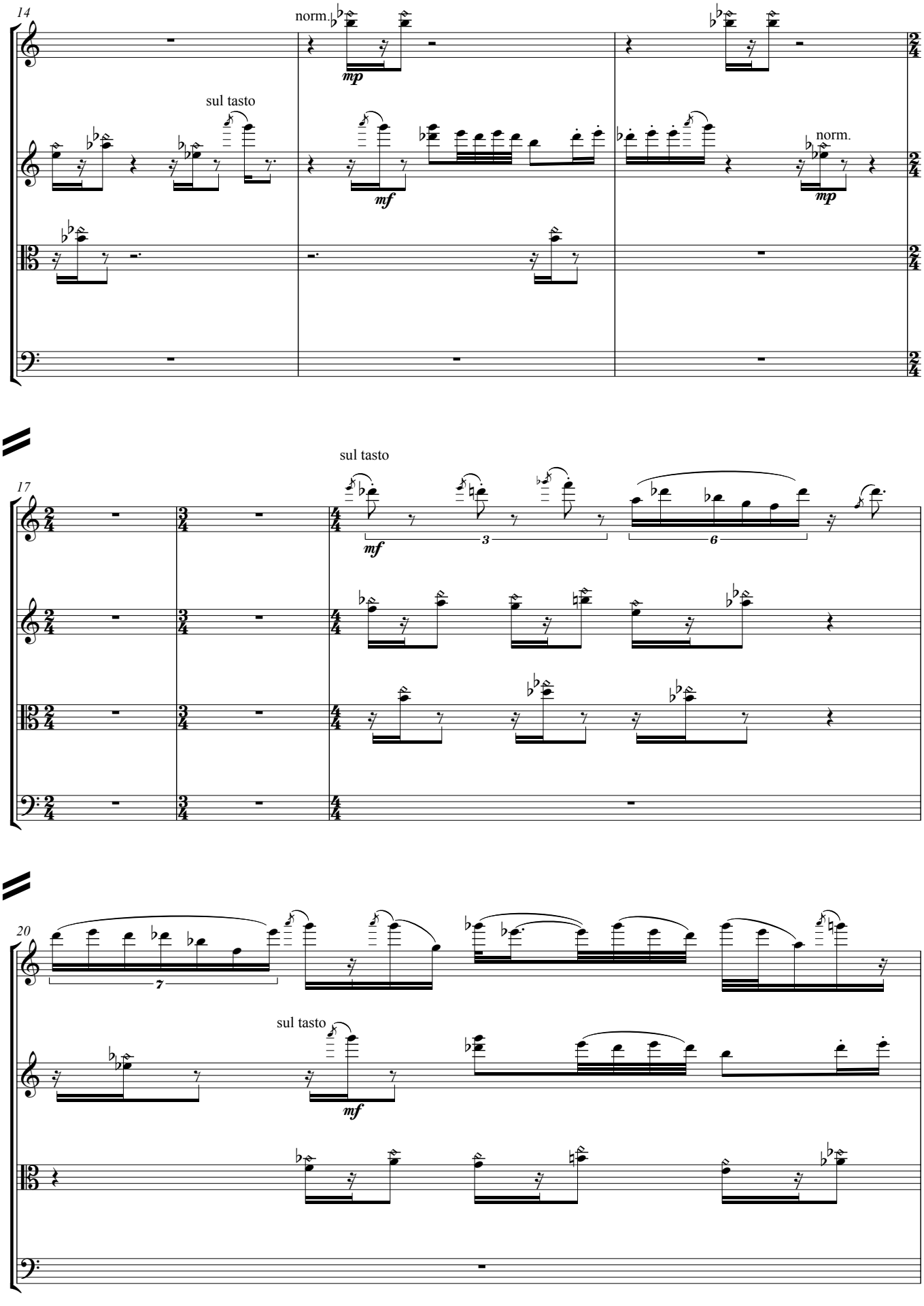
When notated in this way, the third note with a note head (in this case the quaver) must be given its full value and the glissando will be of the duration of the headless quavers/semiquavers. The next note with a note head (in this case the minim) is to be given its full duration.

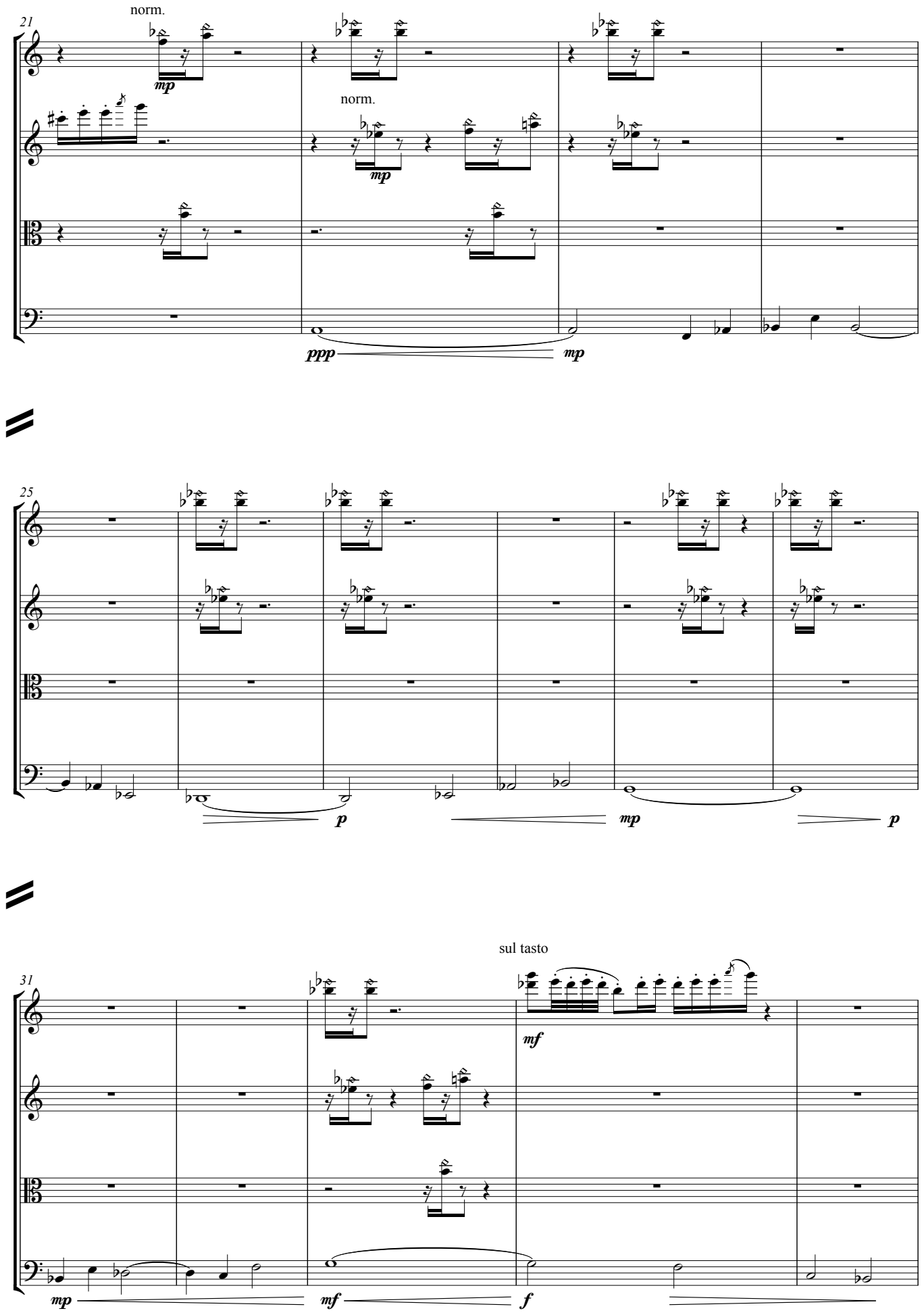
The headless quavers/semiquavers are intended as a counting aid for the performer only and do not indicate changes of bow direction. This glissando should be played as smoothly as possible.

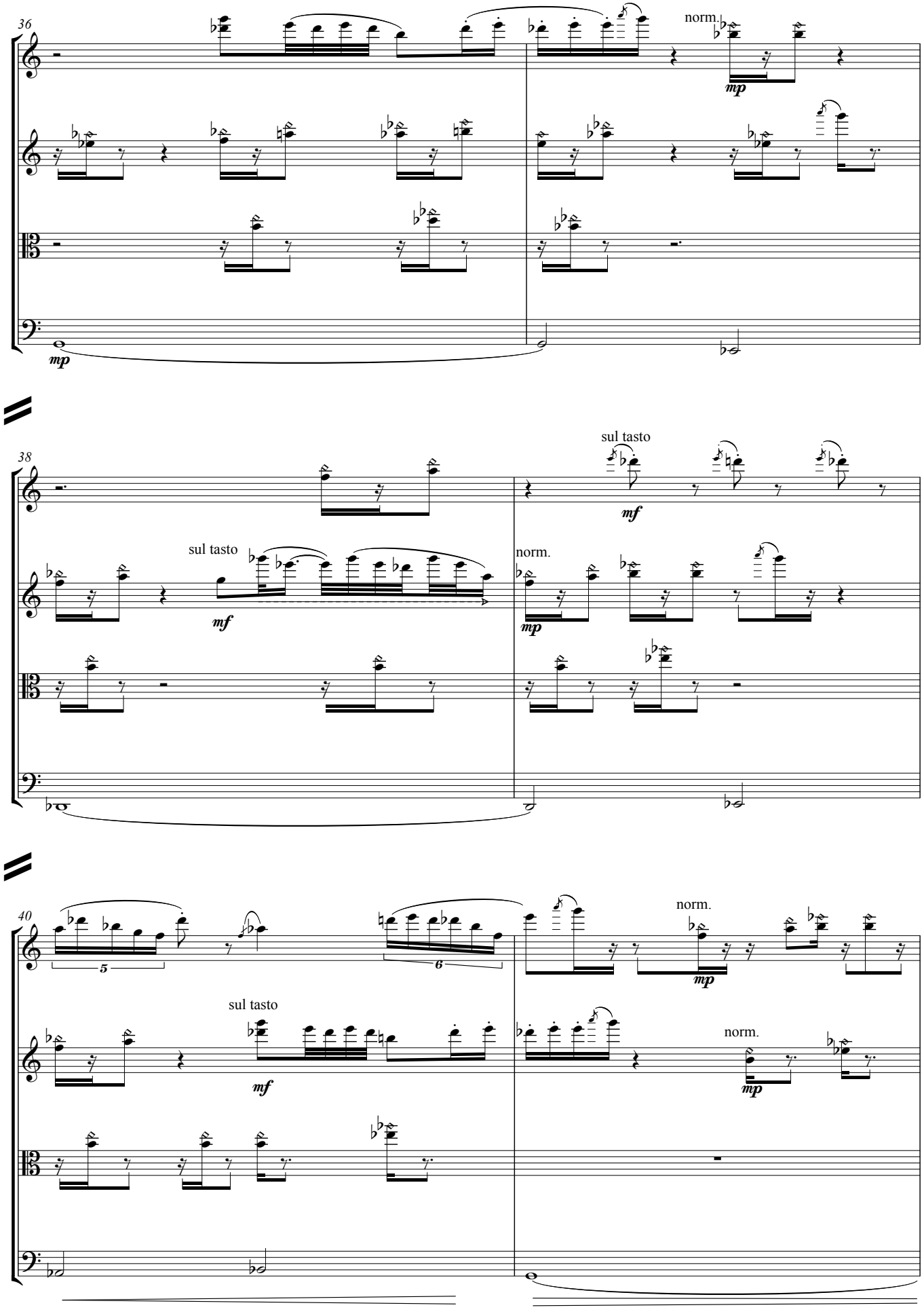
Bempton Cliffs
for string quartet

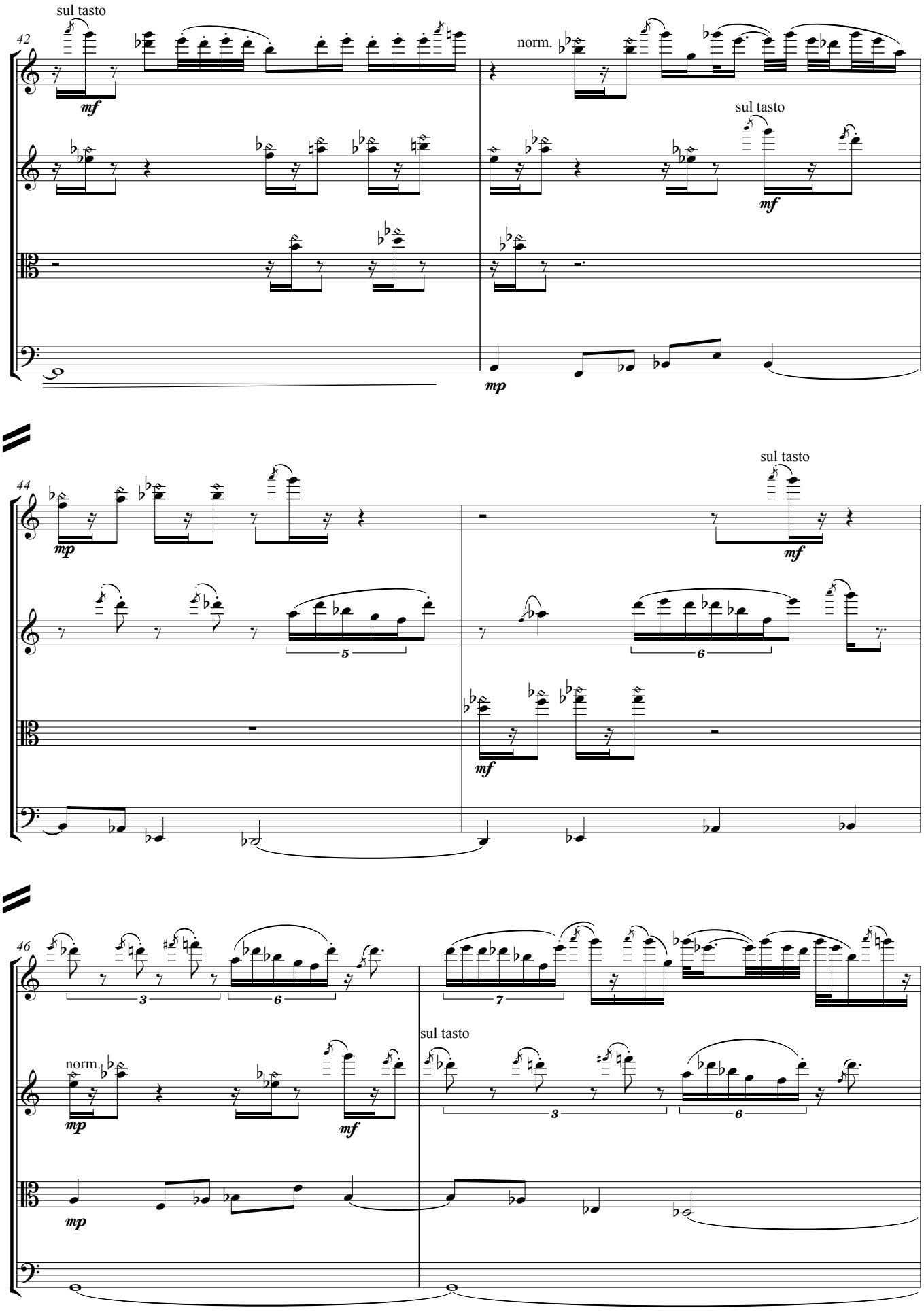
Stephen Kilpatrick

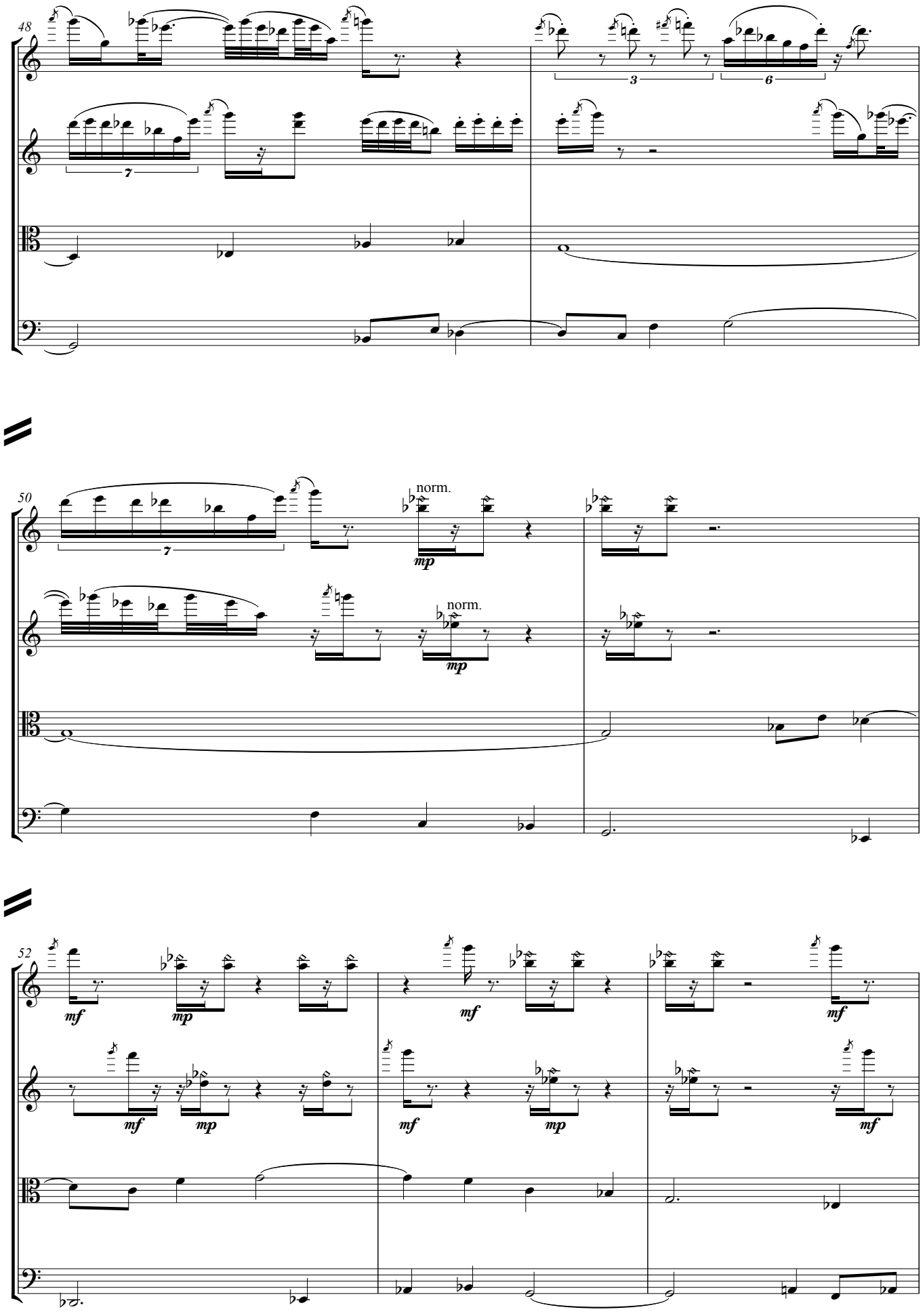


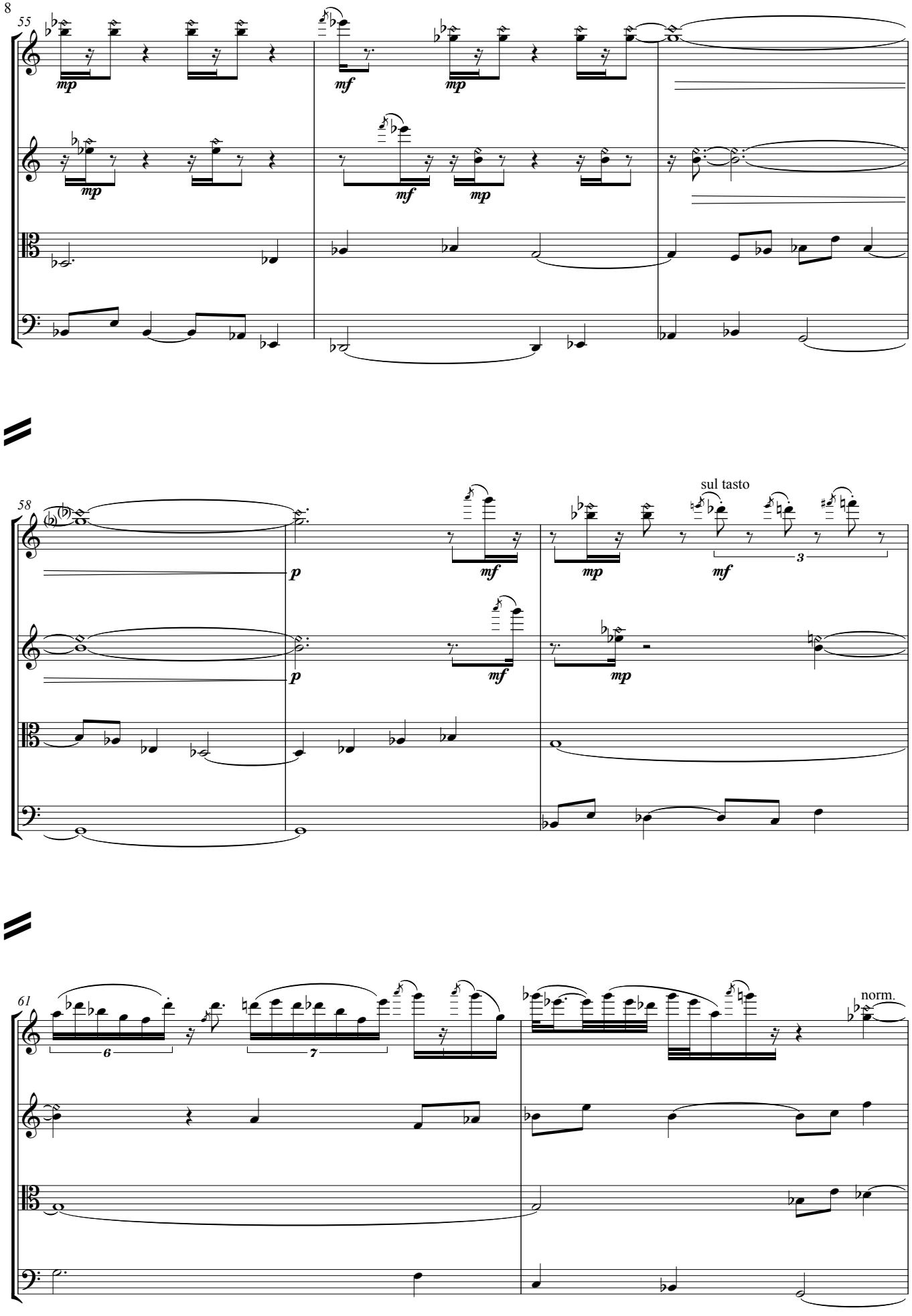

14
norm.
mp
sul tasto
mf
norm.
mp
17
sul tasto
mf
3
6
20
7
sul tasto
mf

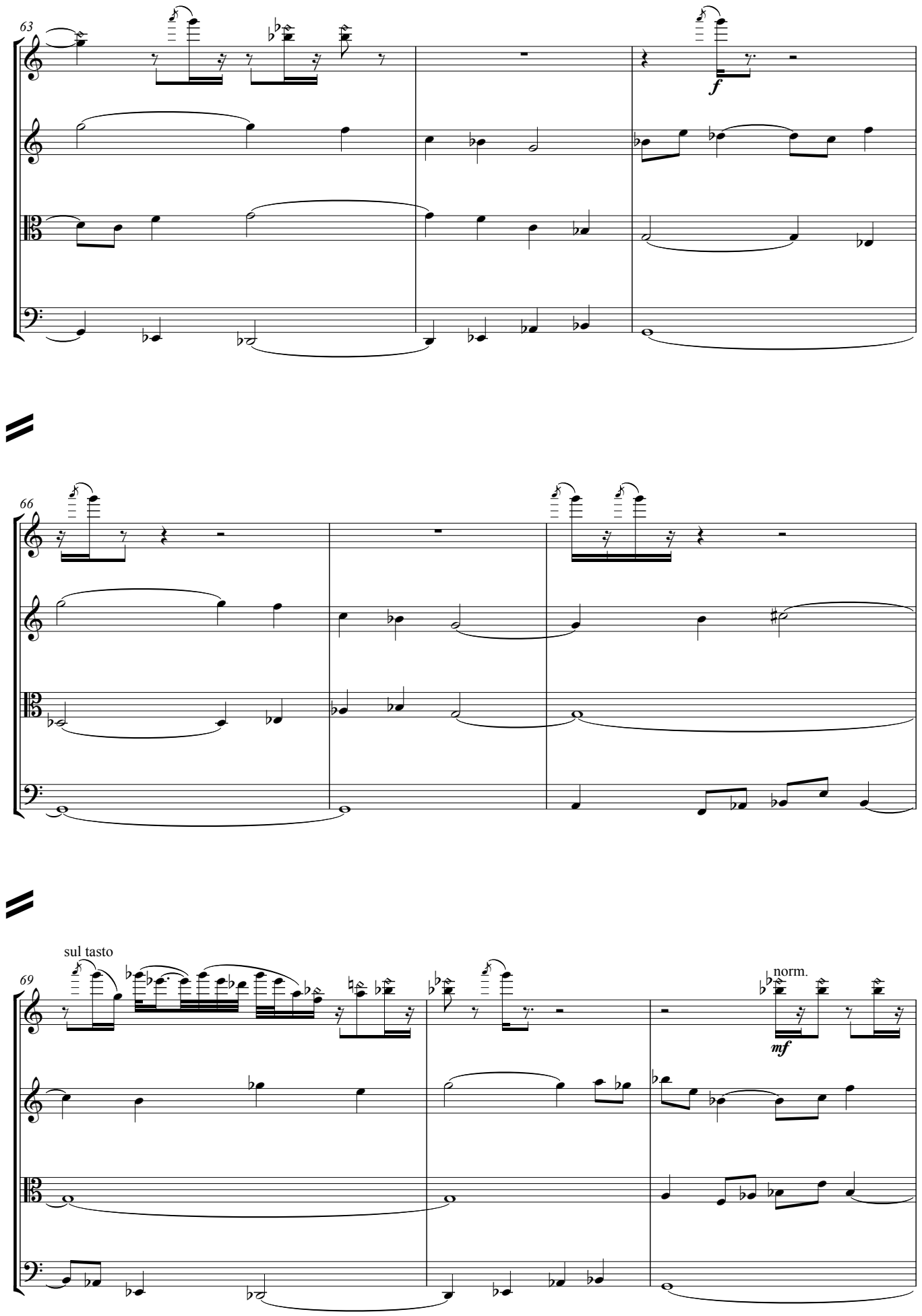

21
norm.
mp
norm.
mp
ppp
mp
25
p
mp
p
31
sul tasto
mf
mp
mf
f

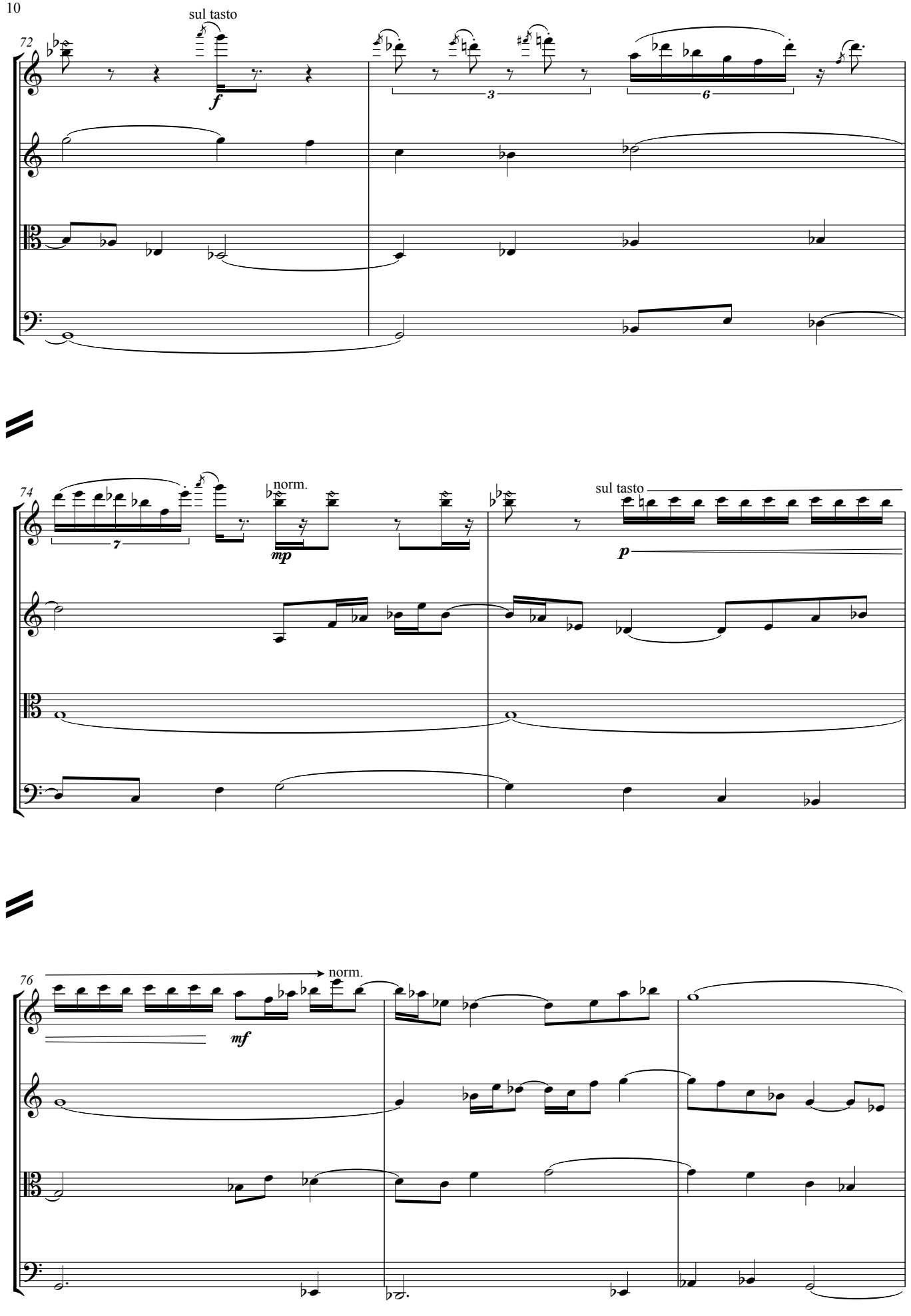

36
norm.
mp
mp
38
sul tasto
mf
sul tasto
mf
norm.
mp
40
5
6
norm.
mp
sul tasto
mf
norm.
mp

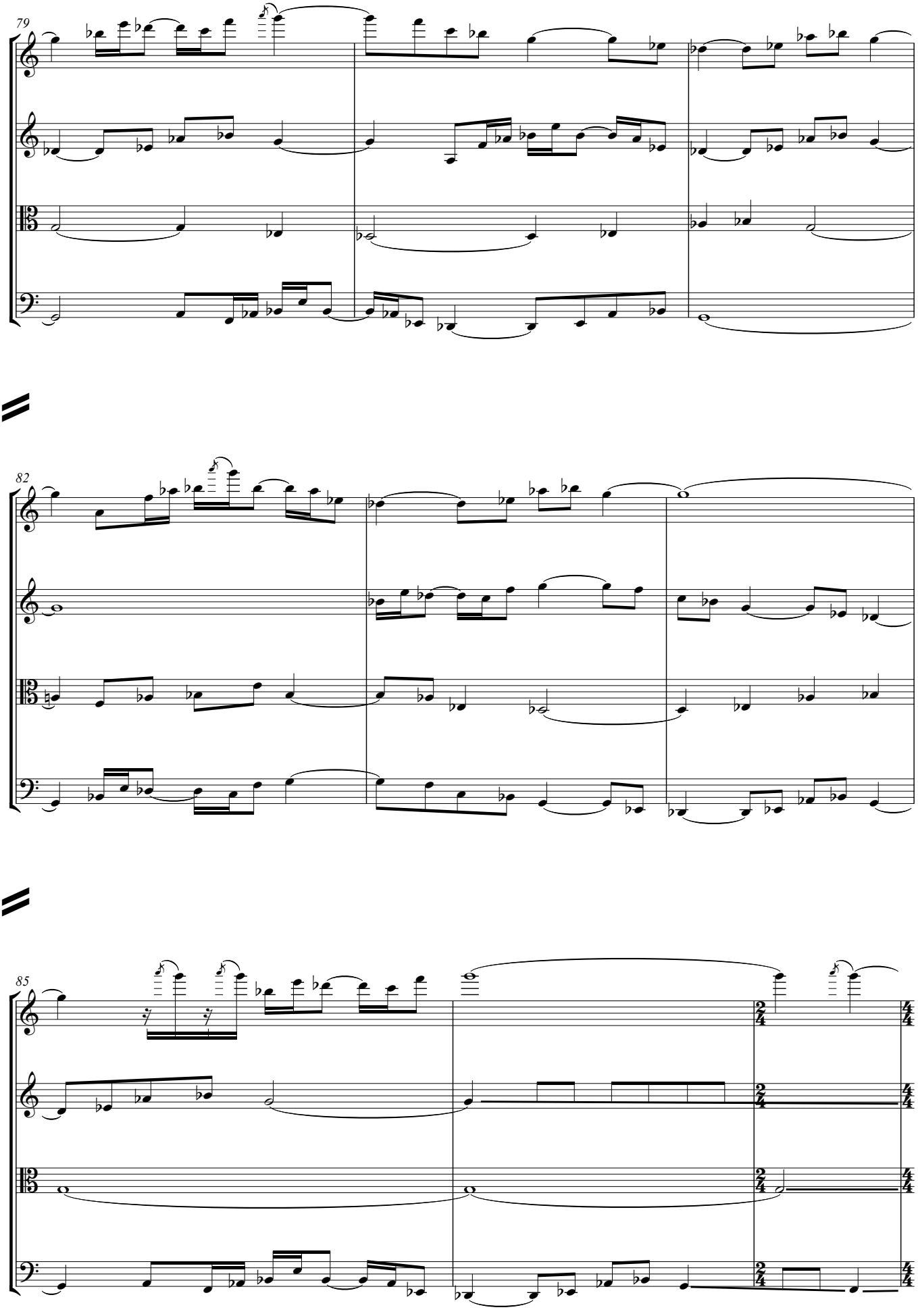

sul tasto
42
mf
norm.
sul tasto
mf
mp
44
mp
sul tasto
mf
5
6
mf
46
3
6
7
norm.
mp
mf
sul tasto
3
6
mp

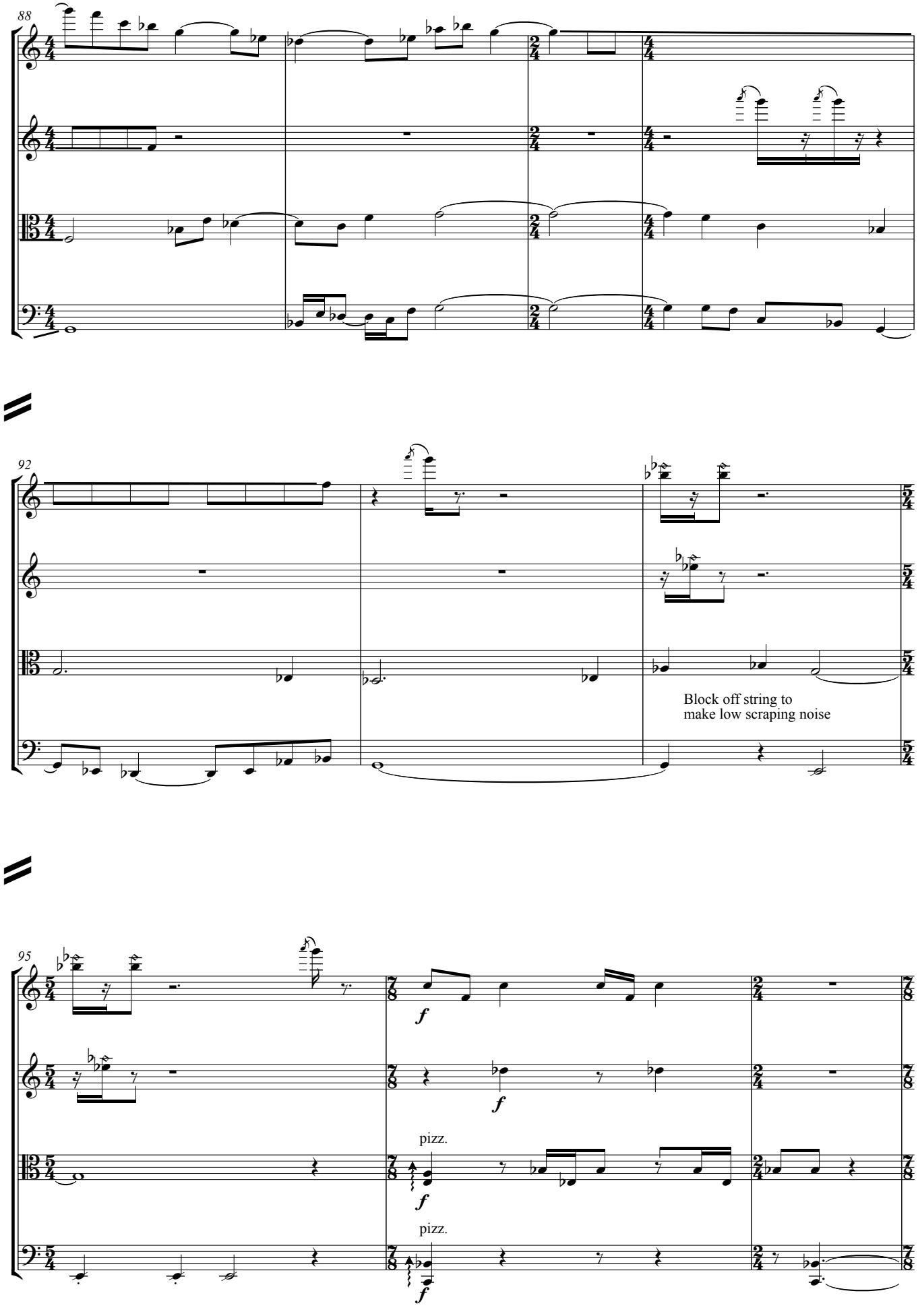

48
3
6
7
50
norm.
mp
norm.
mp
7
52
mf
mp
mf
mf
mf
mp
mf
mp
mf

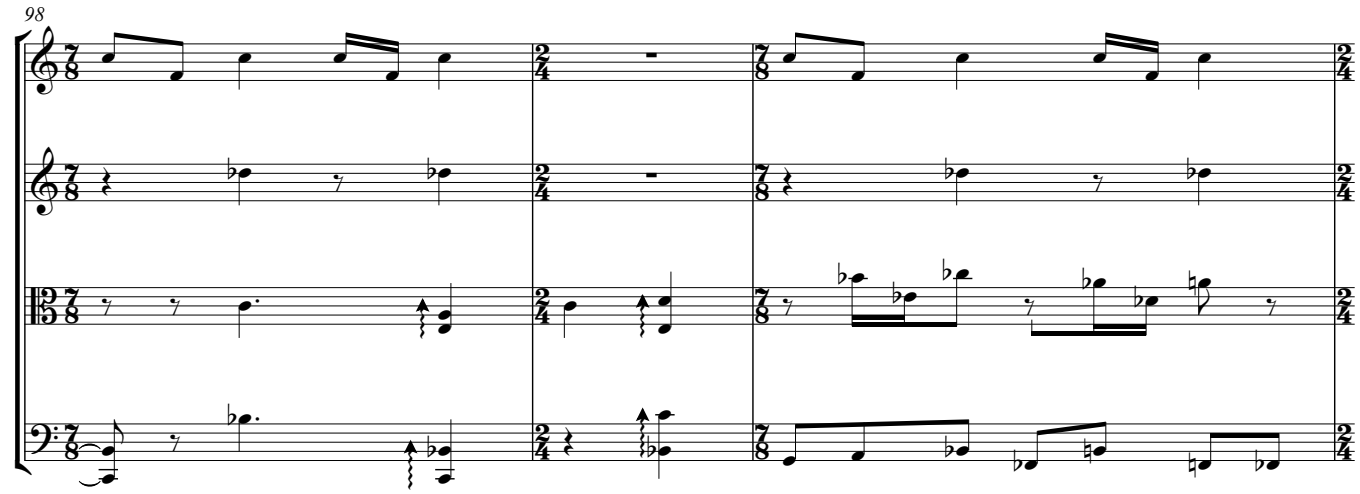

55
mp
mf
mp
mp
mf
mp
58
p
p
mf
mf
mp
mp
sul tasto
mf
3
61
6
7
norm.

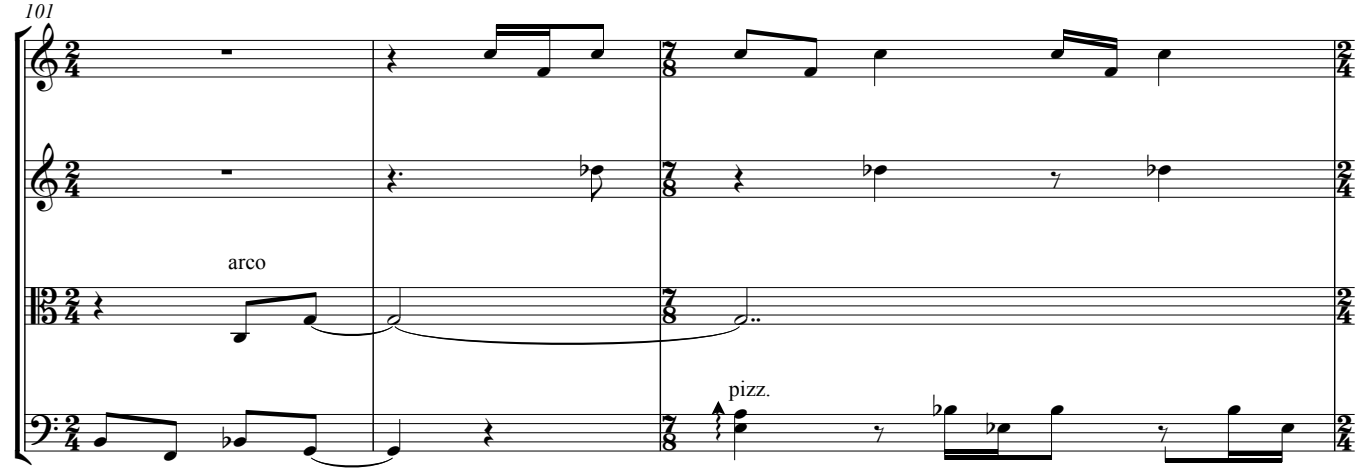

63
f
66
sul tasto
69
norm.
mf

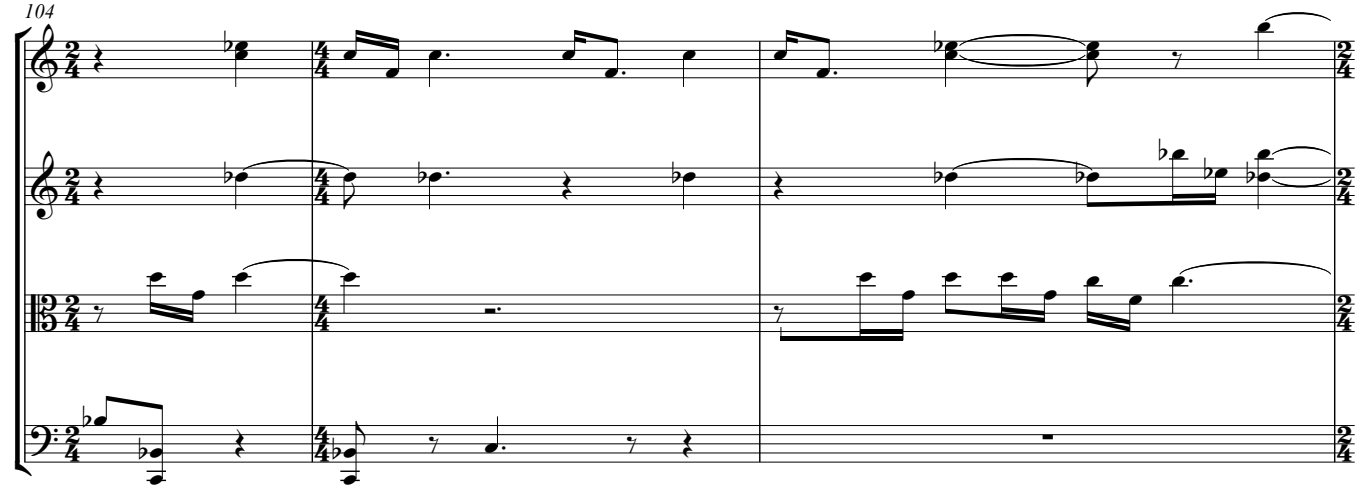

sul tasto
72
f
3
6
74
norm.
mp
sul tasto
p
76
norm.
mf

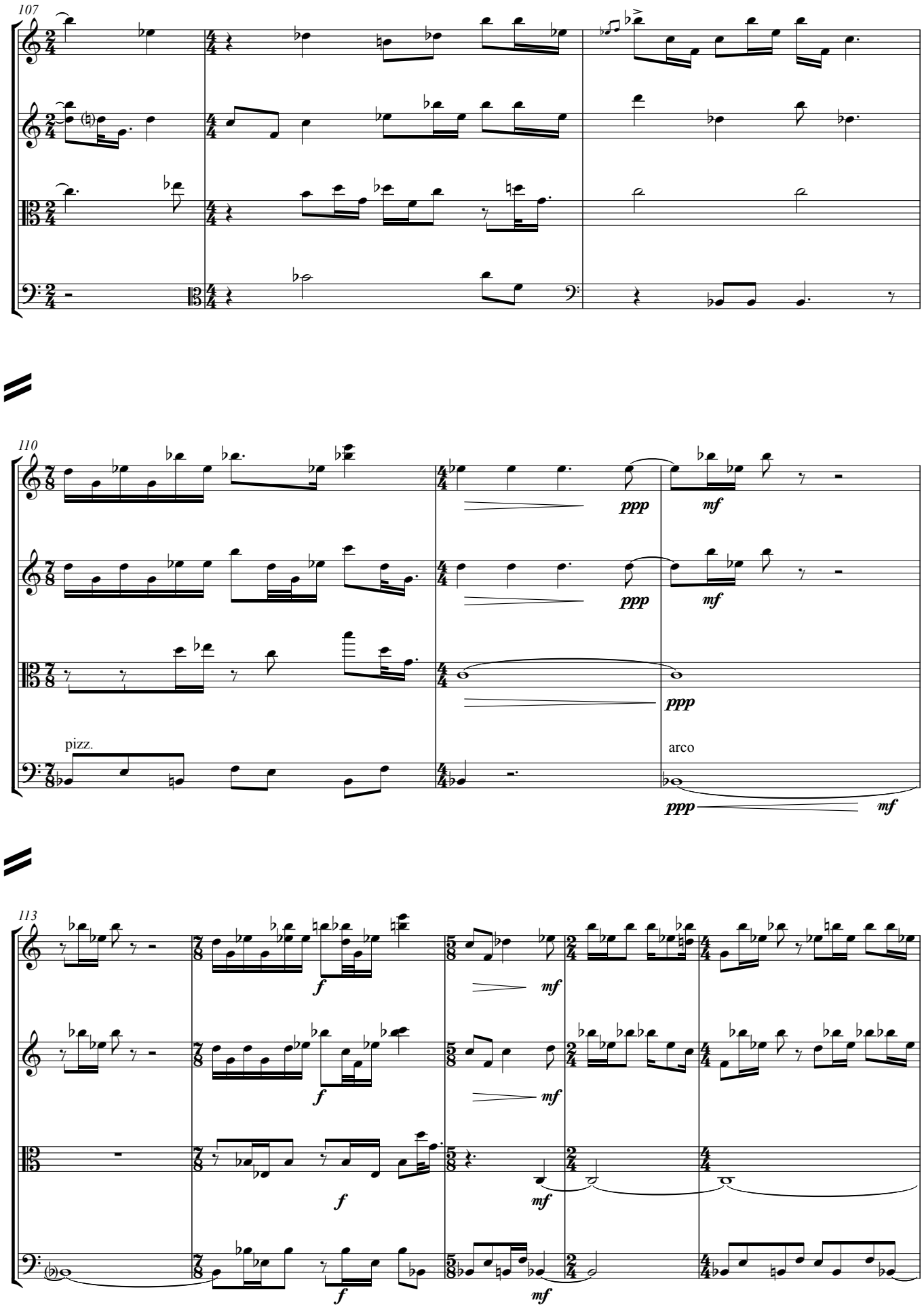

79
82
85

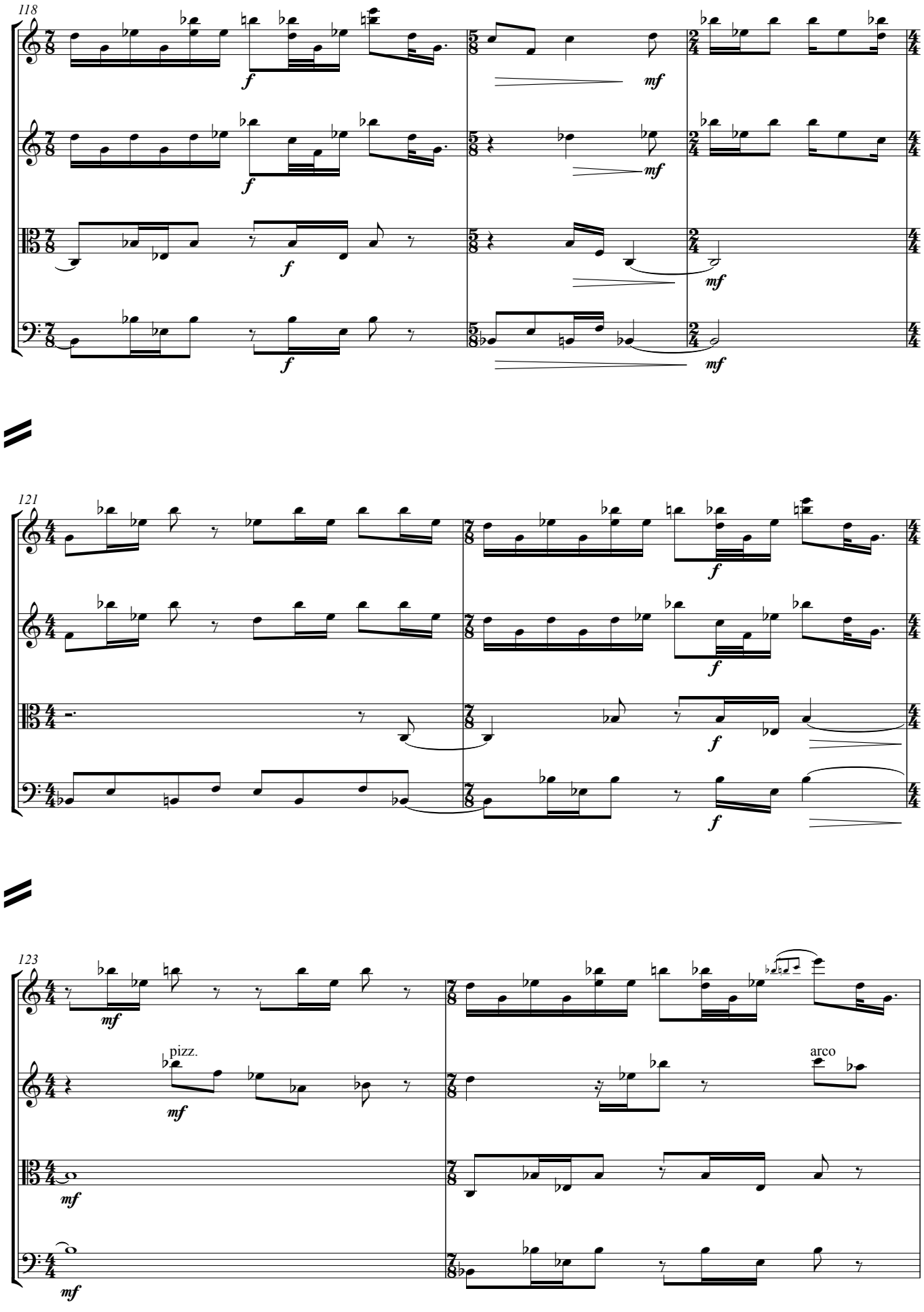

88
92
Block off string to
make low scraping noise
95
f
pizz.
pizz.

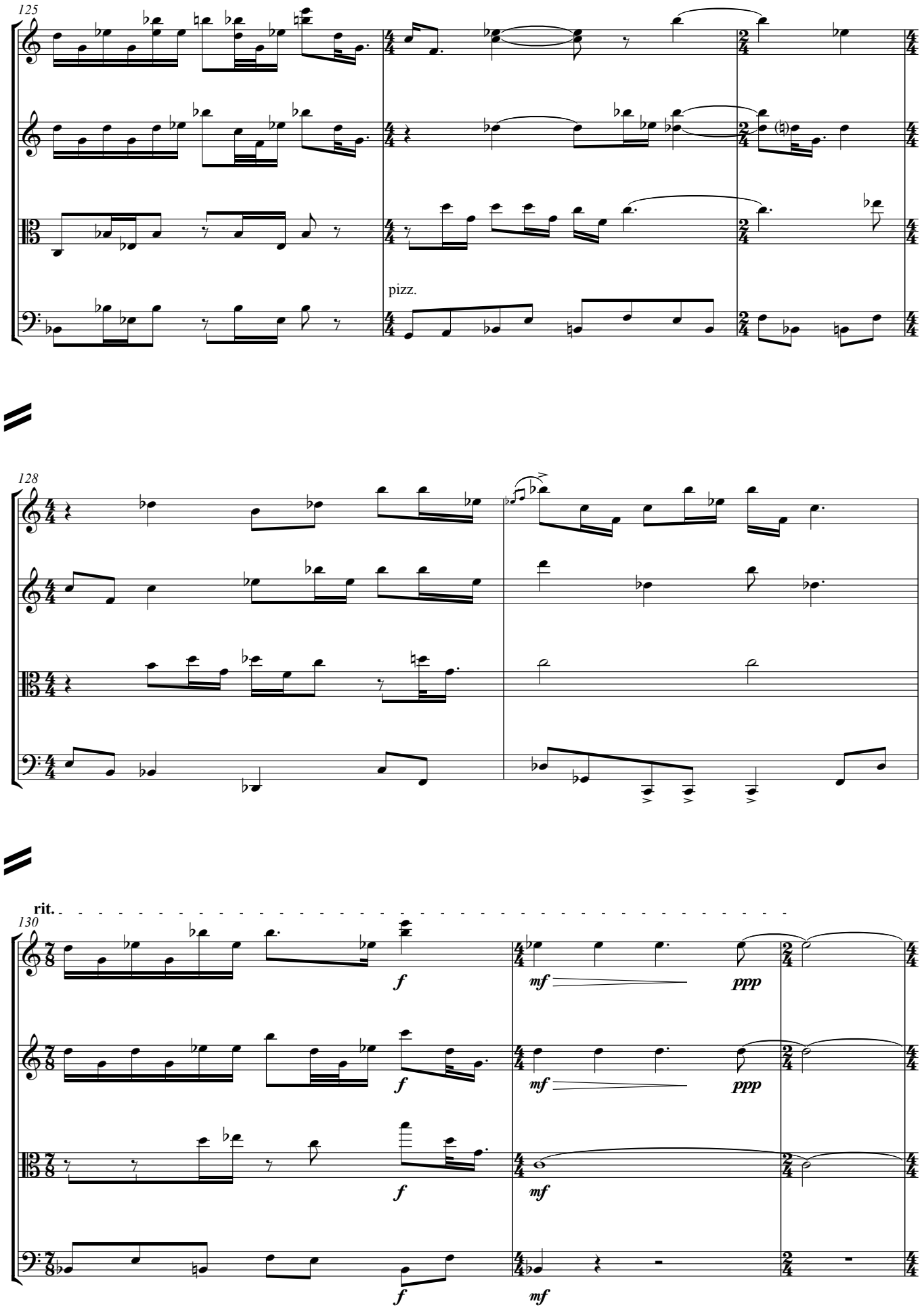

98


101
arco
pizz.


104


107
110
pizz.
arco
ppp
mf
113
f
mf


118
121
123
pizz.
arco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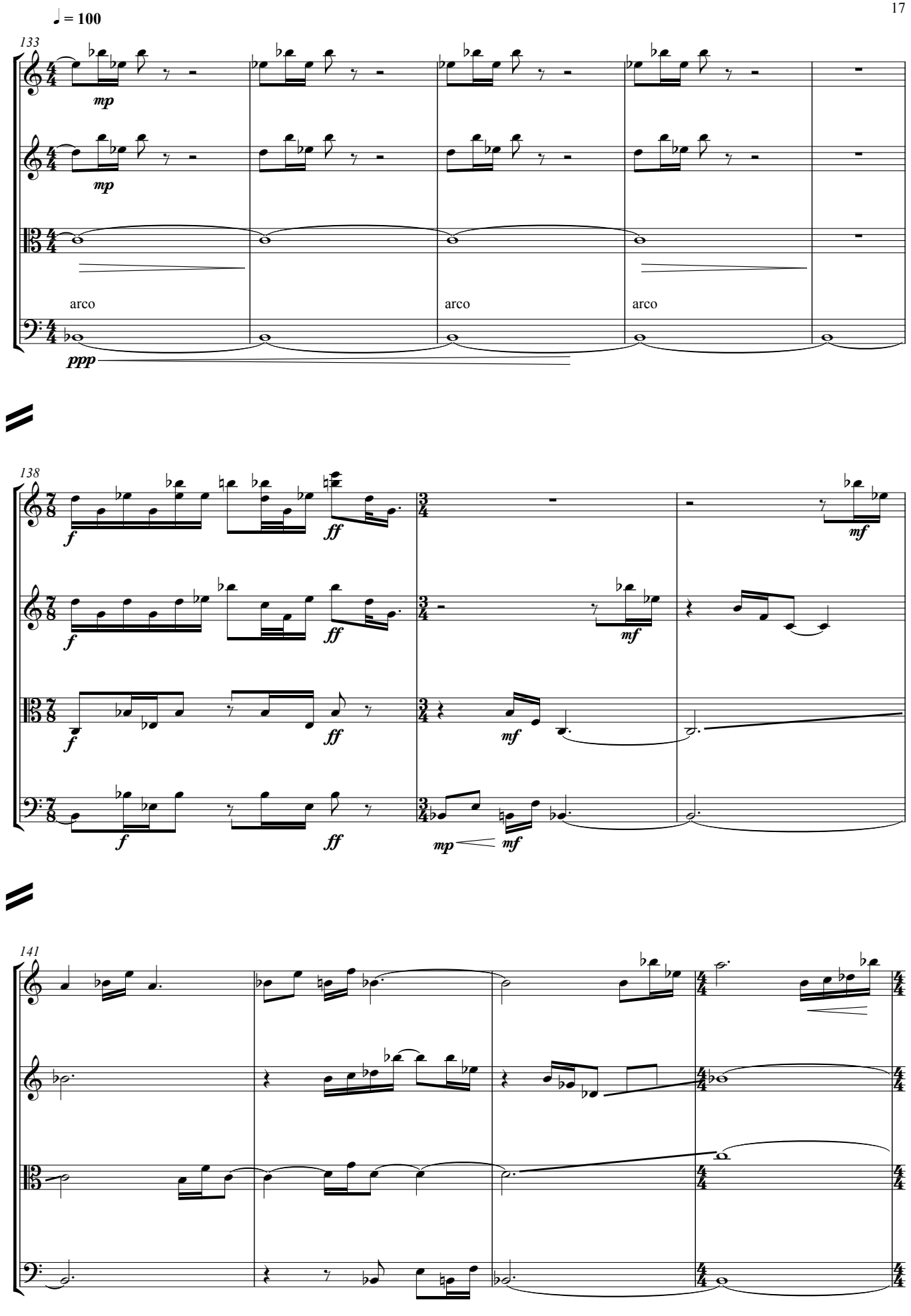
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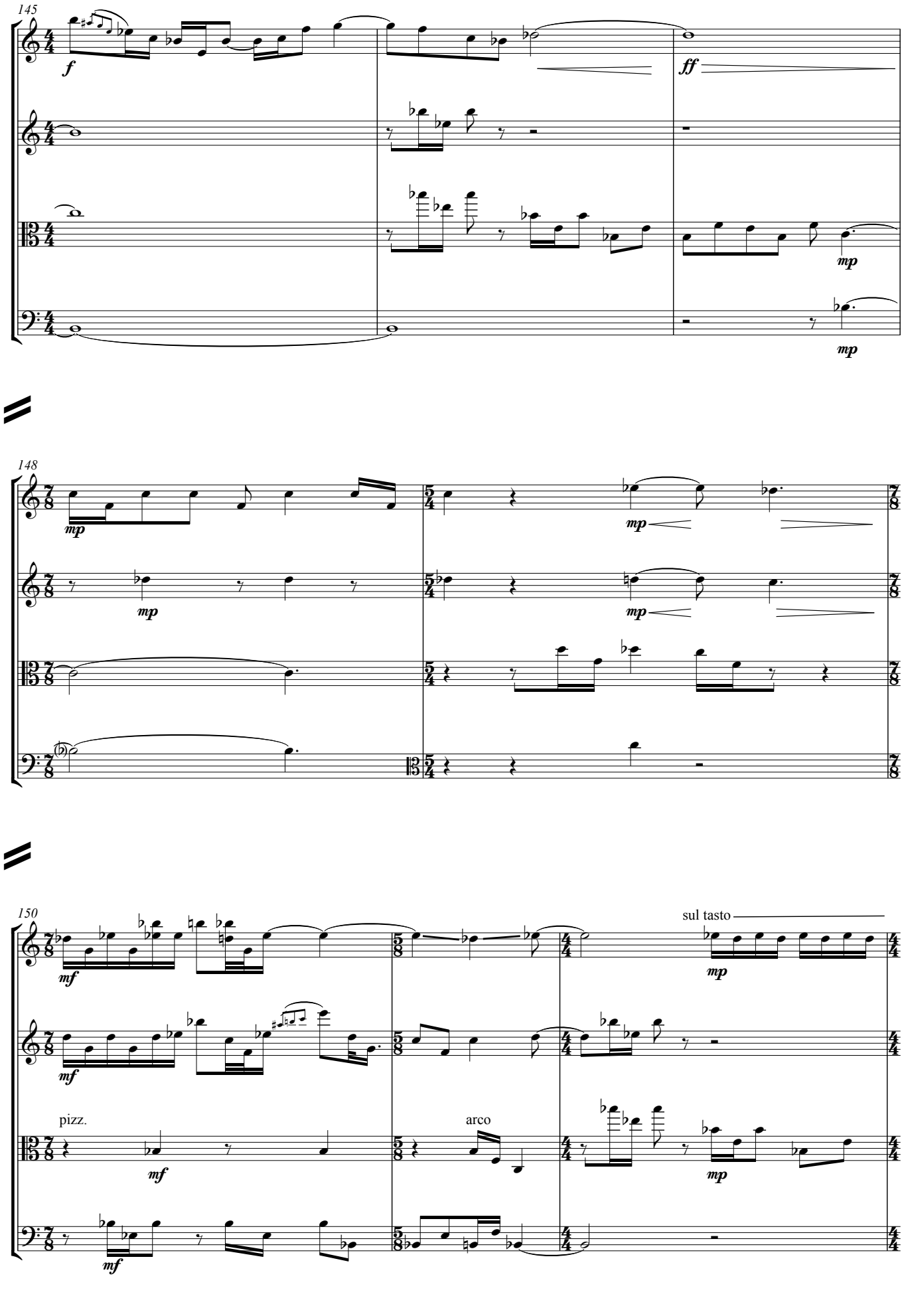
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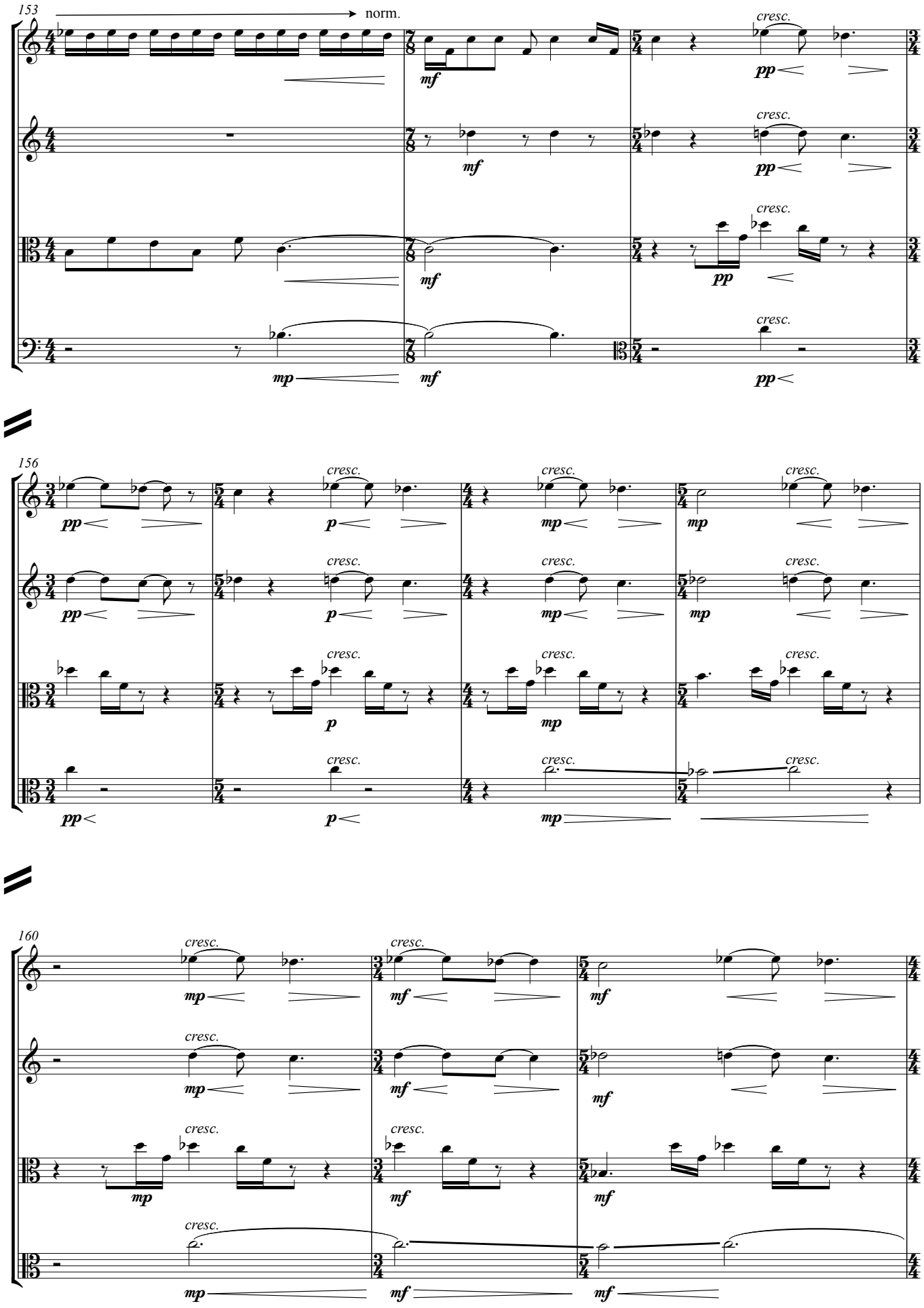
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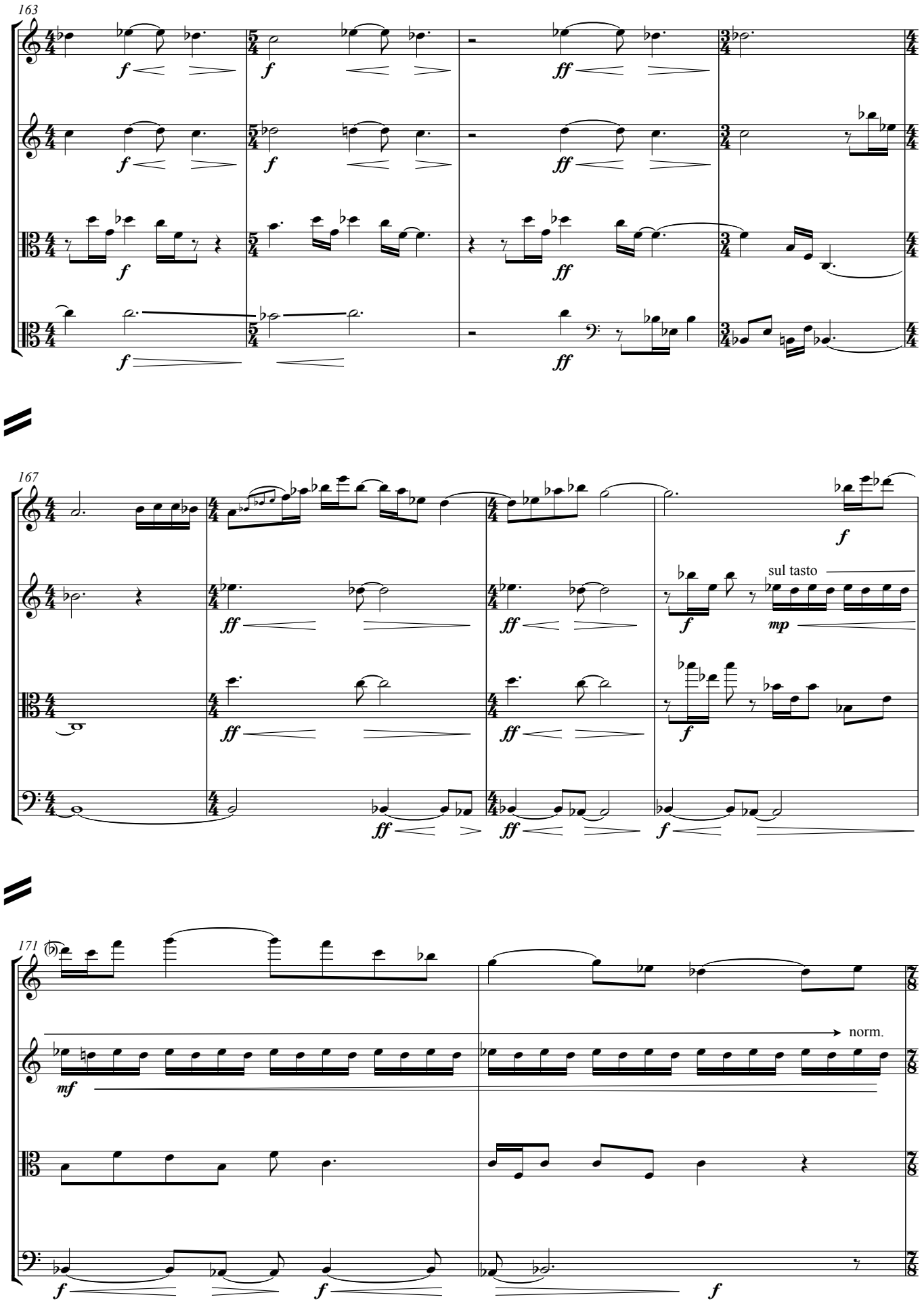
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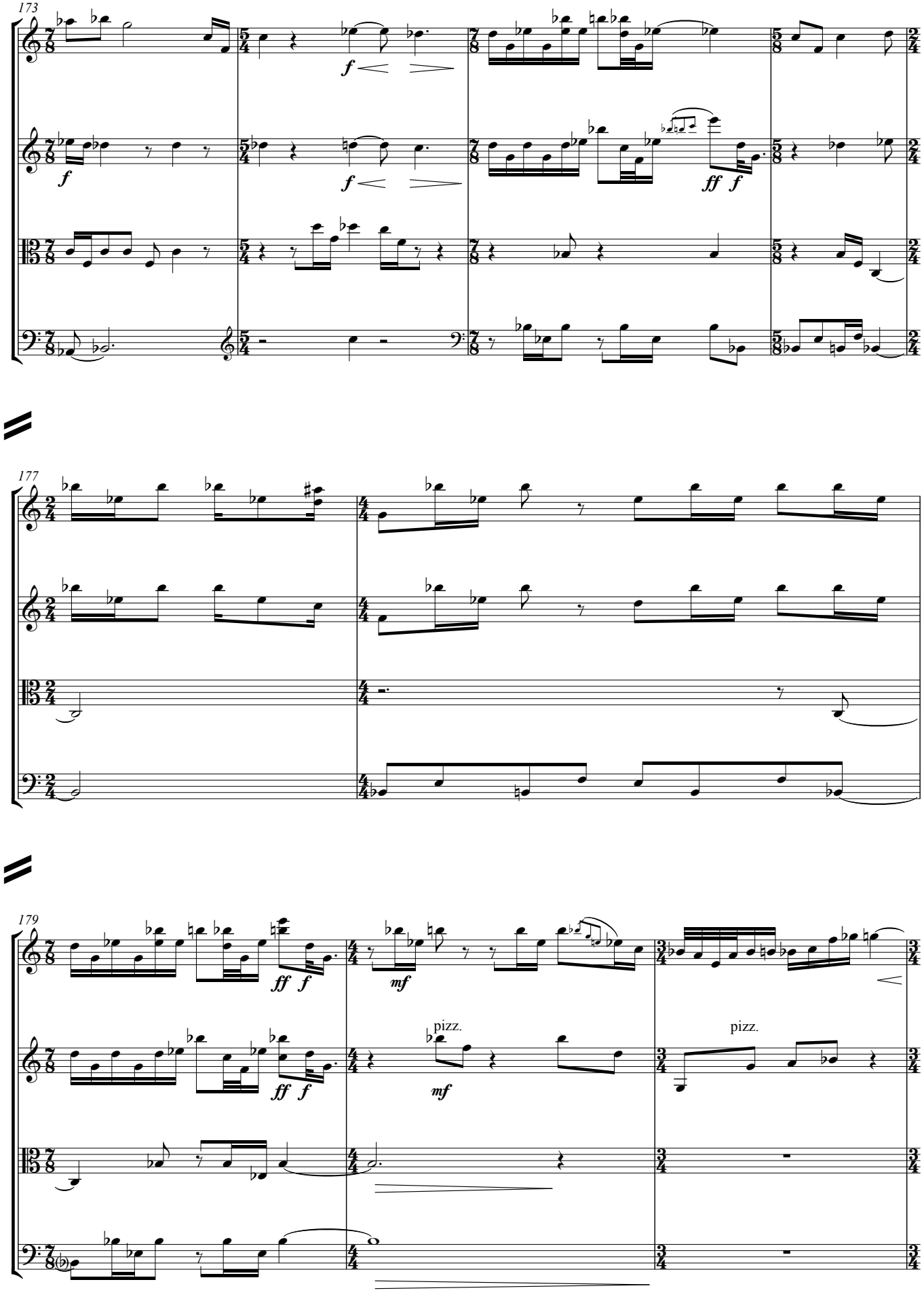
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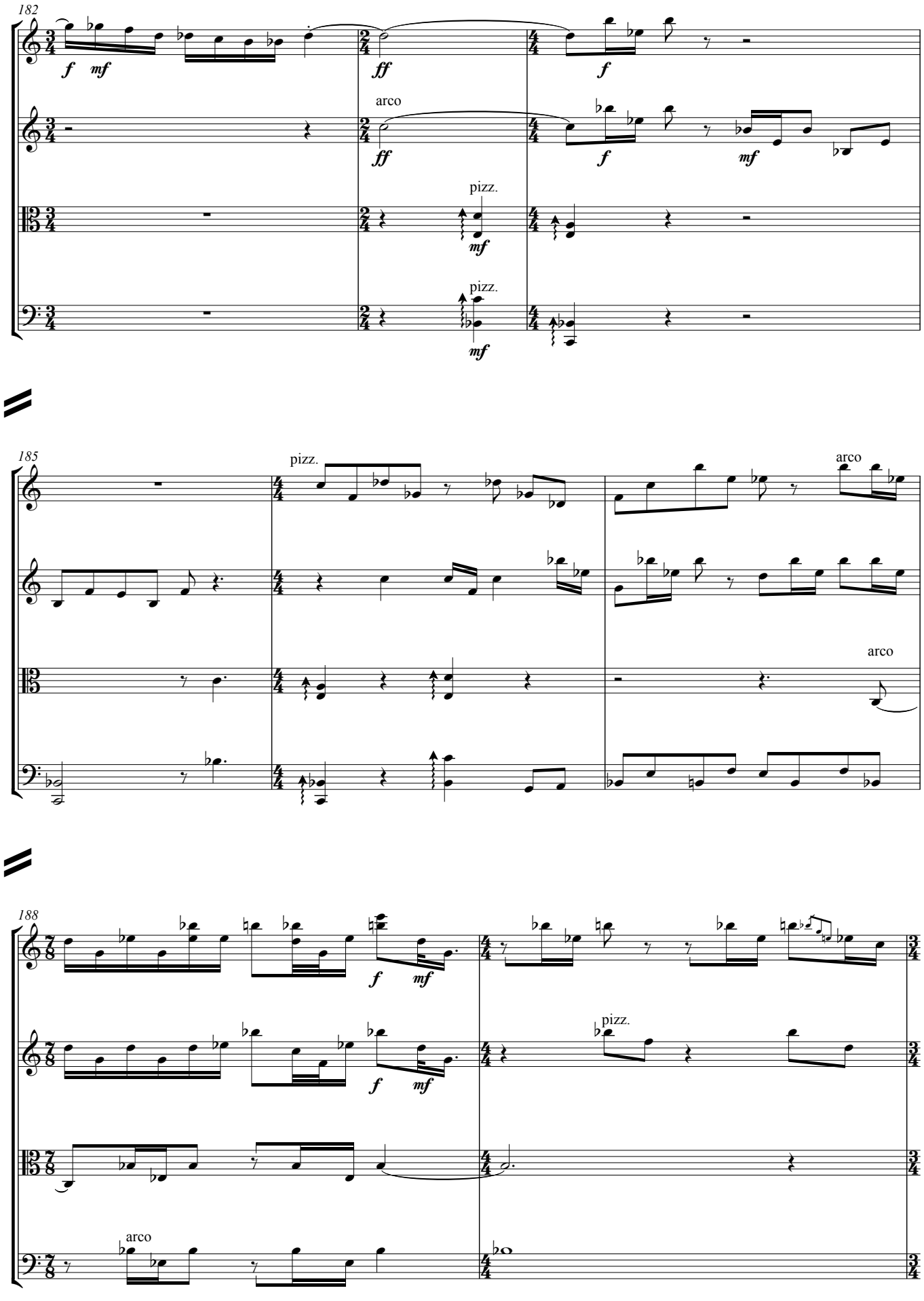
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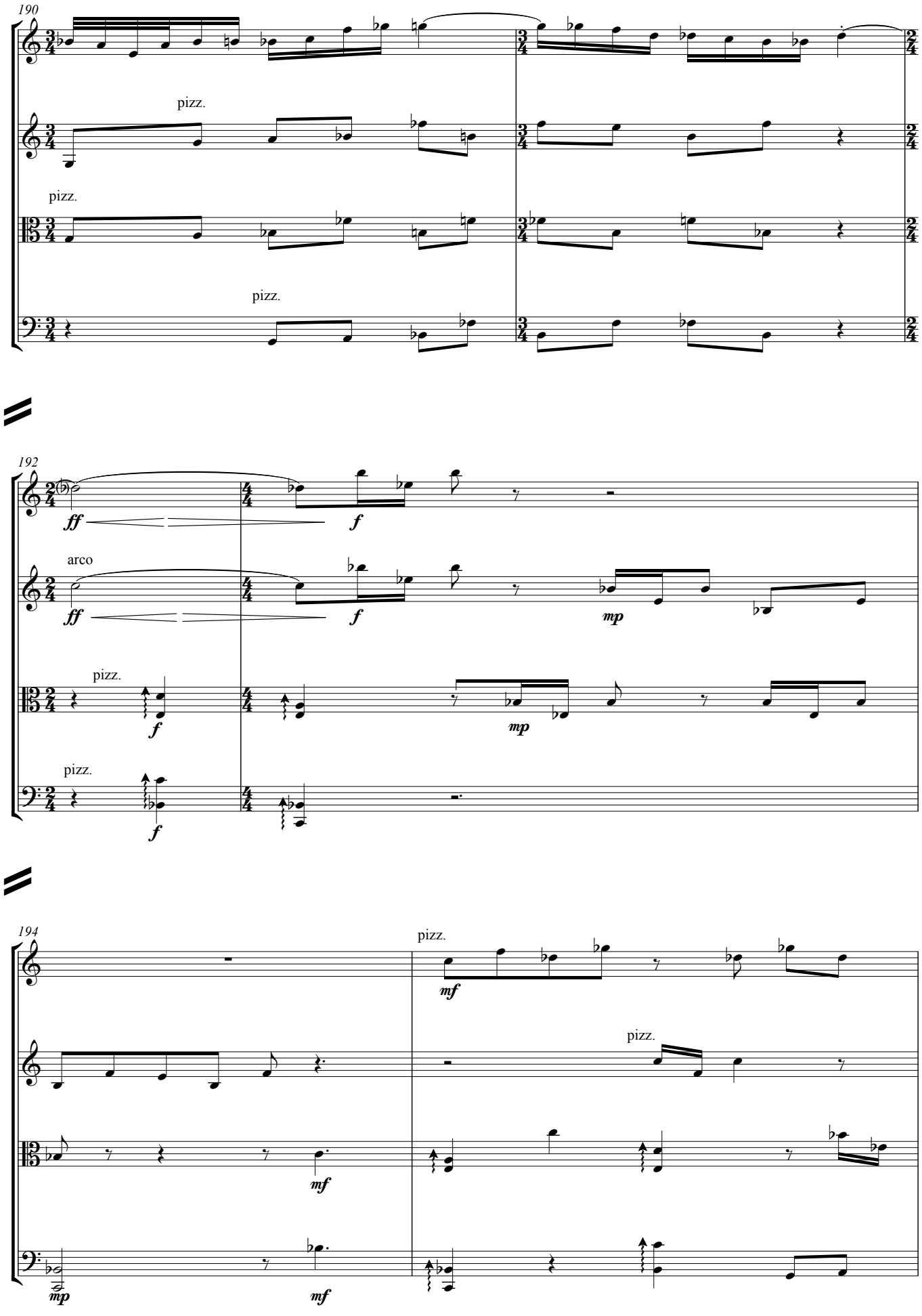
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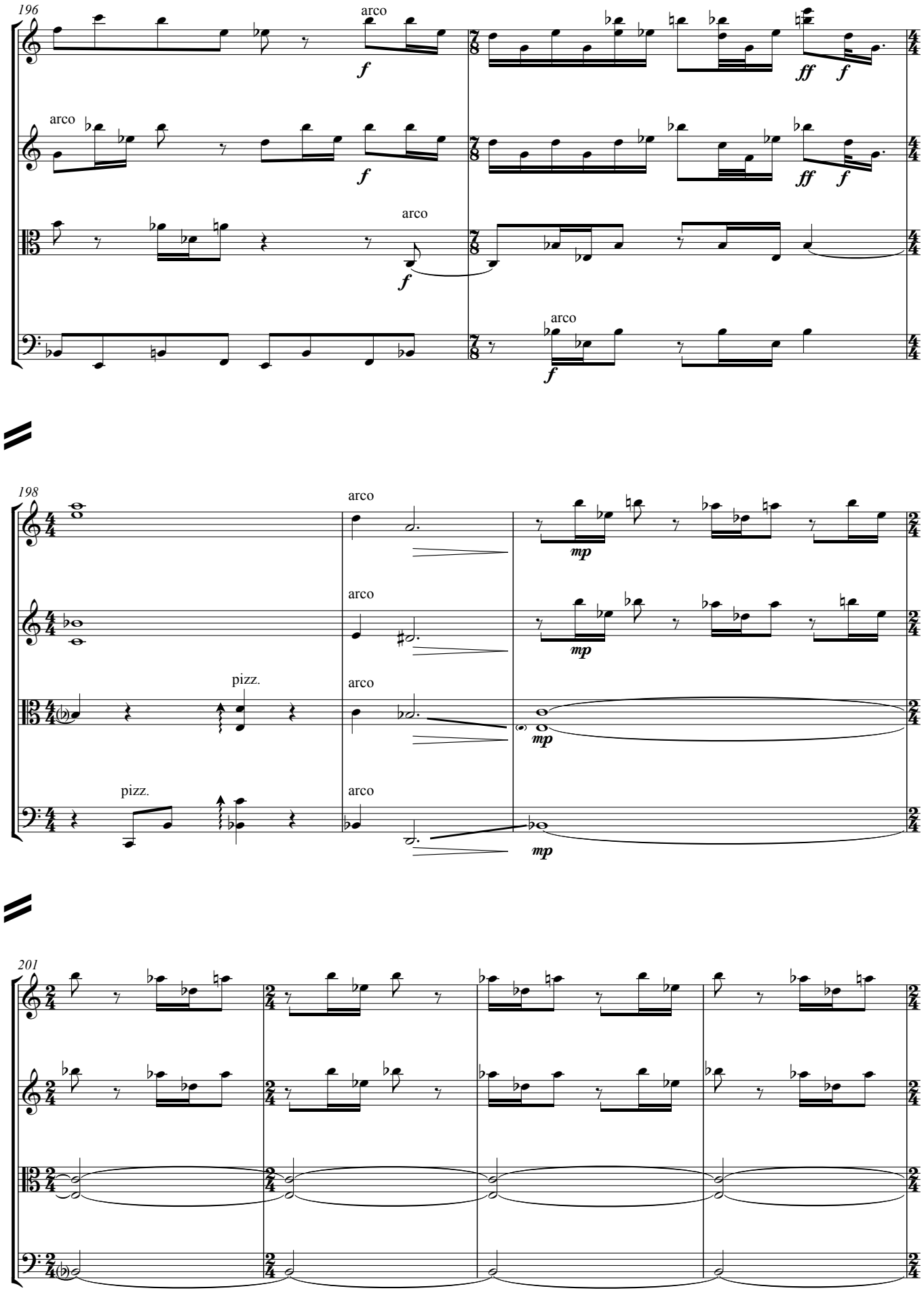
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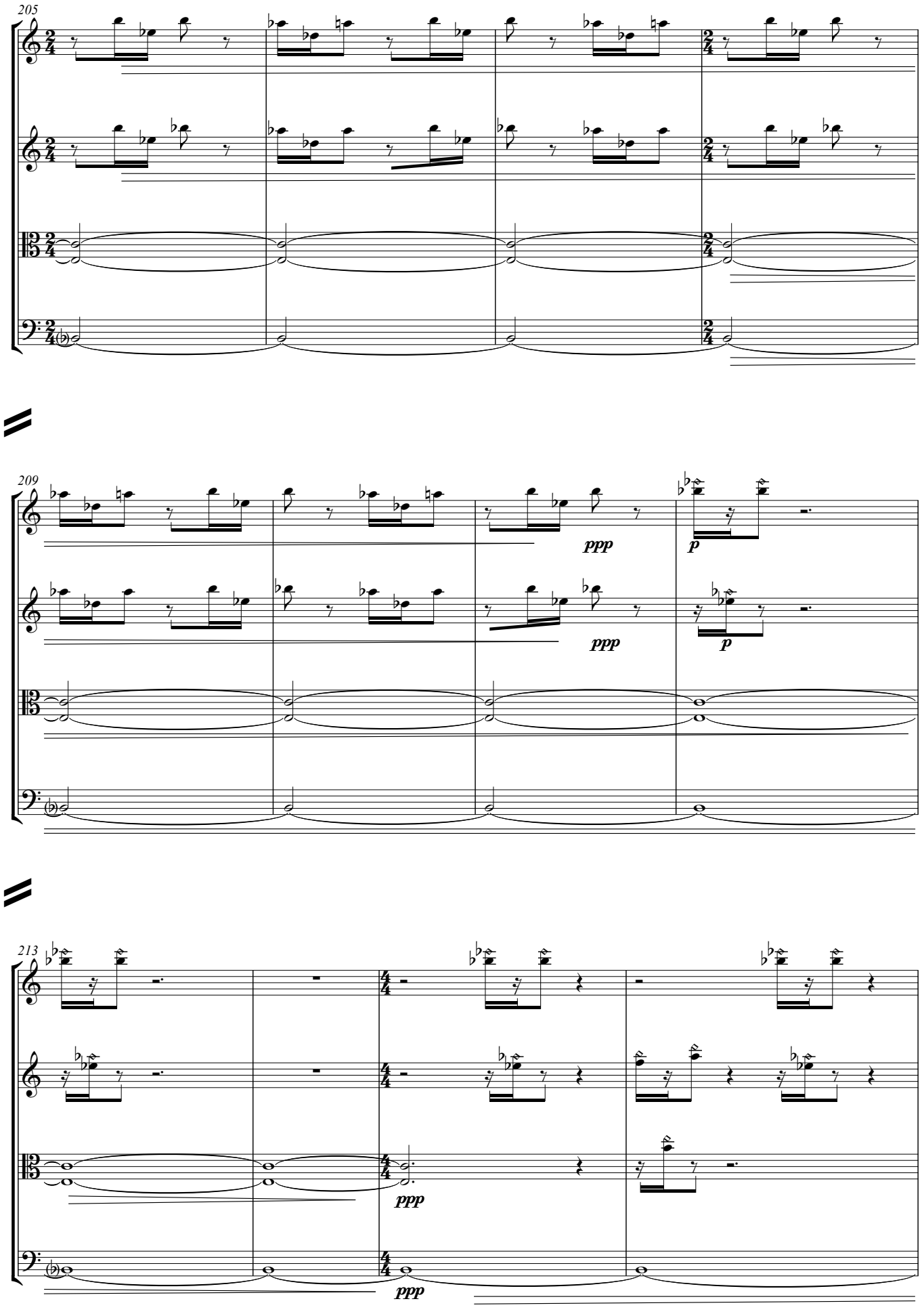
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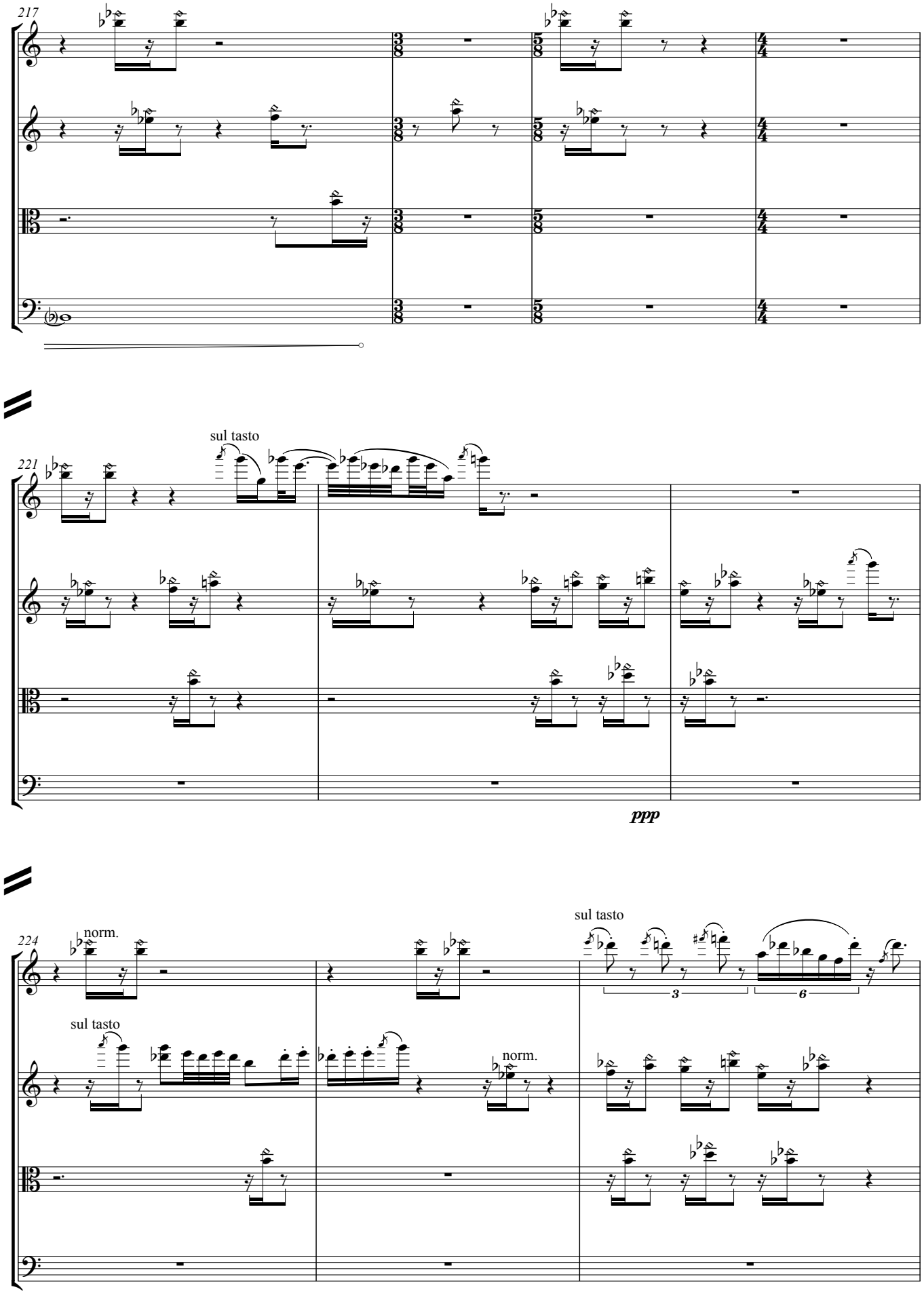
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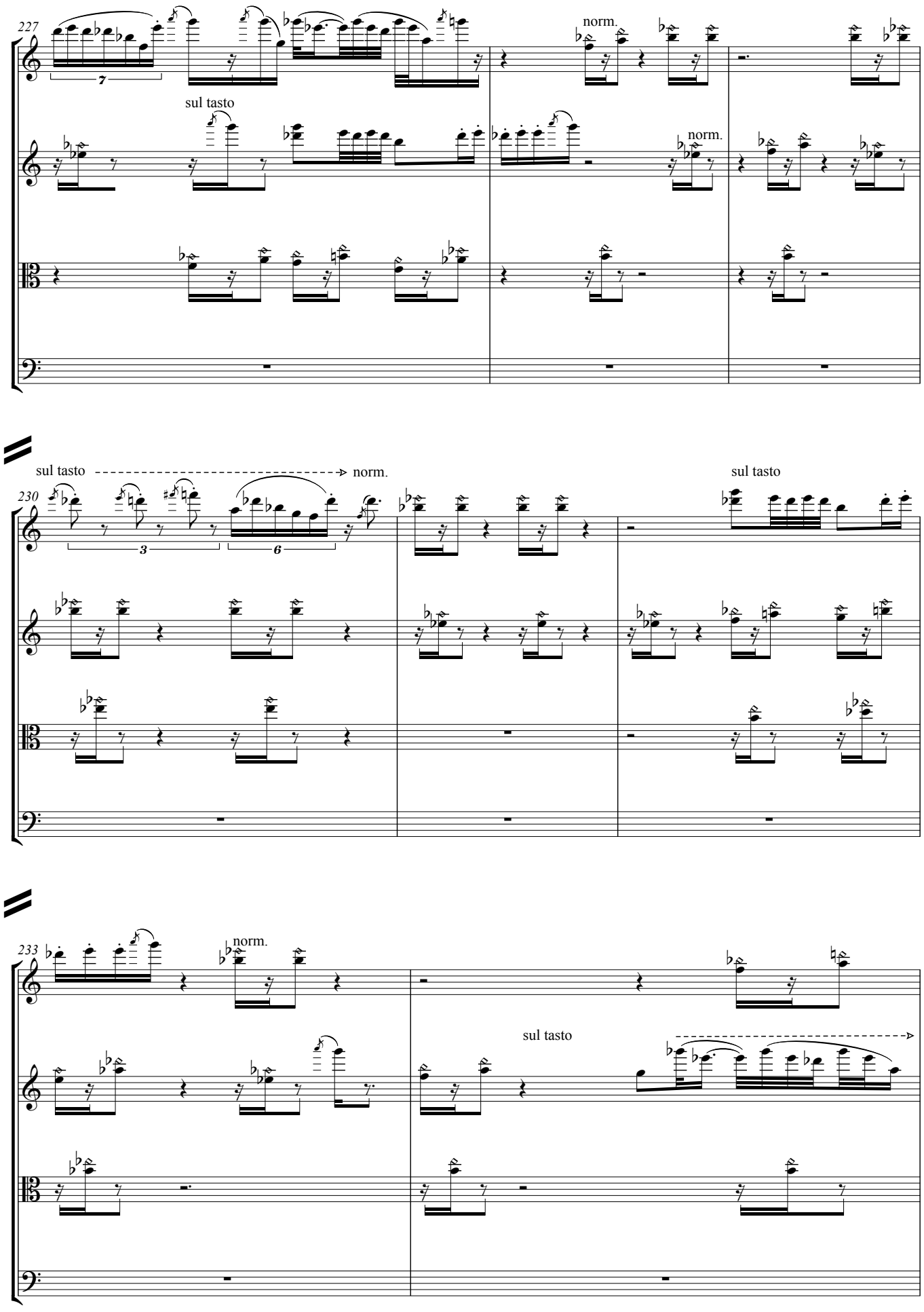
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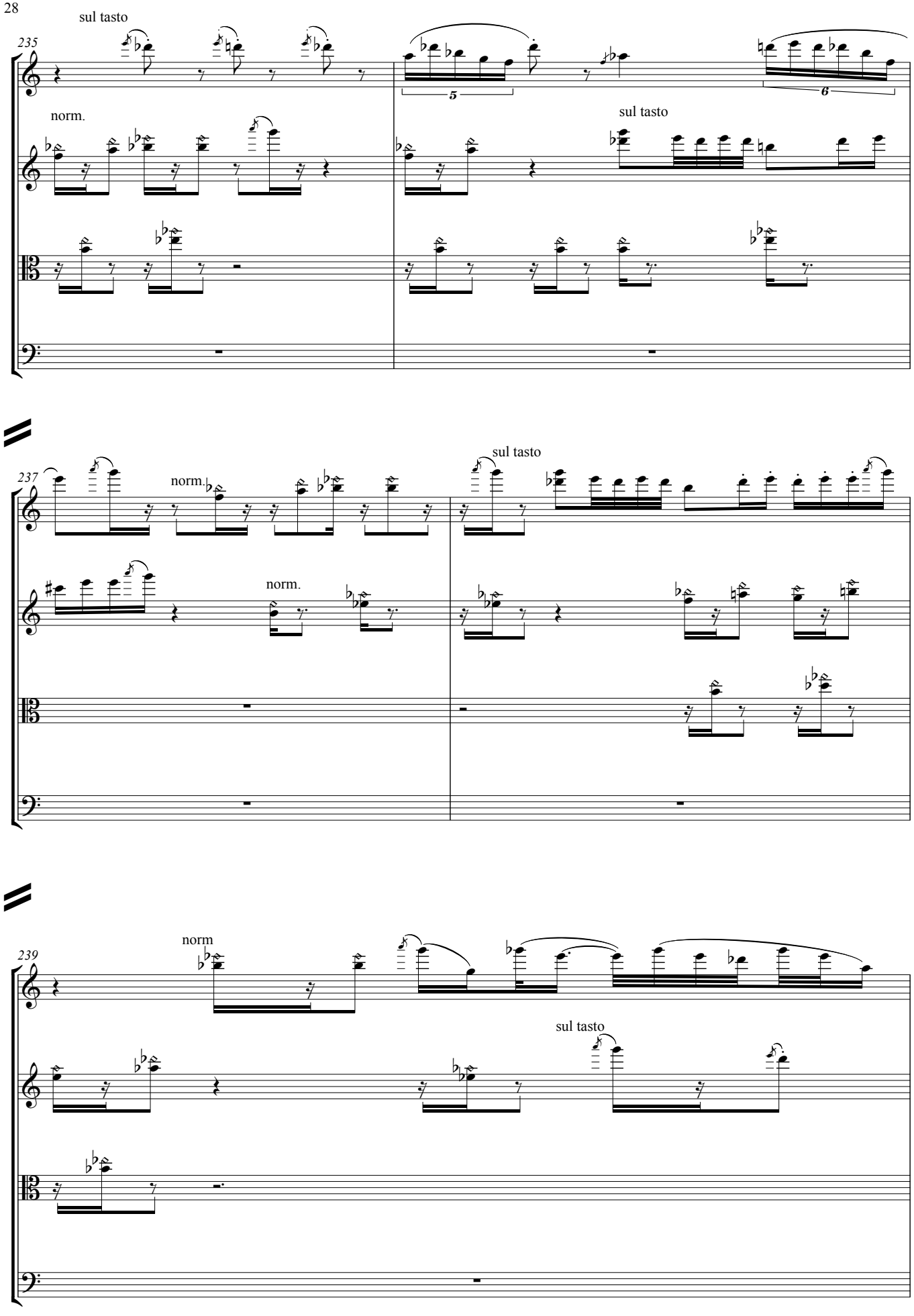
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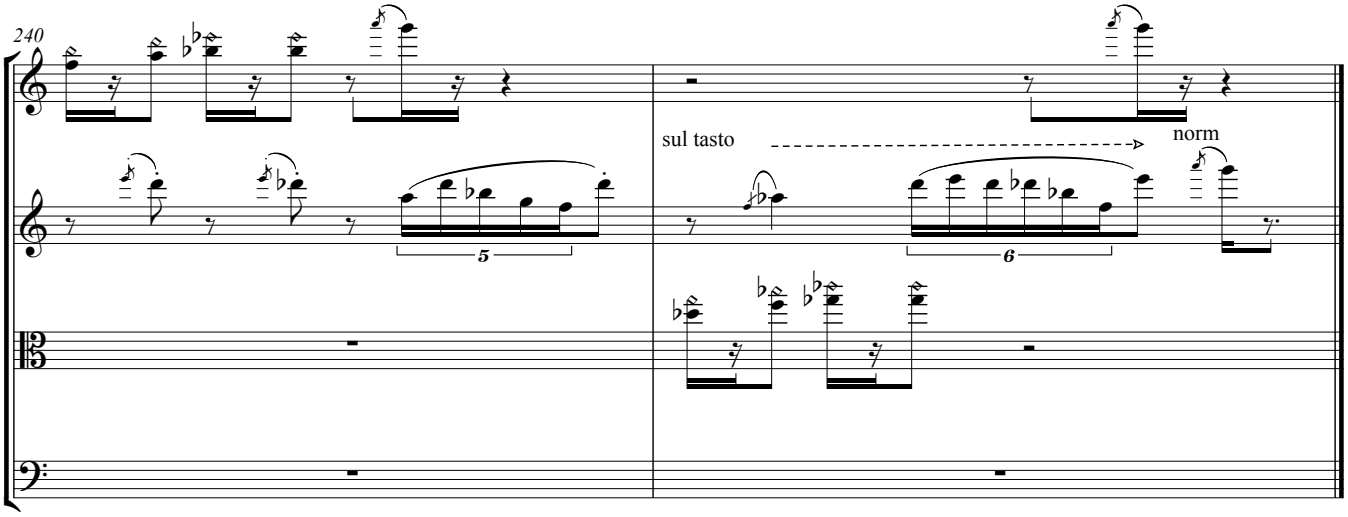
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Music : Stephen Kilpatrick
Libretto: Adam Strickson

Flight Paths
or
Hope is the Thing With Feathers

An Opera

Commissioned as part of the
2012 Cultural Olympiad

Flight Paths was premiered at Bridlington Spa, Bridlington
on 24th September 2011

Duration: 75’

Flight Paths
Or Hope is the Thing with Feathers
Libretto

Overture

Wind band, string quartet, choir and Erin

Towards the middle of the overture, seabirds appear upstage and begin to dance. Towards the end of the overture, Erin enters running; the dancers gradually sink down and hide their arms/wings as the suggestion of a crow flies among them, leading Erin. Erin's words should have minimal instrumental accompaniment.

The choir sing (very quietly): Just a crow. Corvus corone. Azzuro-negro. .

Prologue

Erin: A crow flew into my window, my city window.

Just a crow and you shouldn't blame a crow
but next day I came home and found my mum out cold.

I have a gorgeous daughter who's two years old.
While I studied hard, my mum cared for her,
played with her, gave all her precious time to her.

Then a crow flew into my window, my city window.

Just a crow and you shouldn't blame a crow
but my dancing mum has grown suddenly old.

Now my precious time has gone, my life's been sold
to someone I don't know, who just can't cope –
this stuck-at-home girl who's lost all hope.

A crow flew into my window, my city window.
Now that crow's leading me out of my life.

Just a crow and you shouldn't blame a crow
for helping me to fly beautifully out of my life.

Erin runs off.

Last, short section of the overture: *the seabirds dance*.

ACT 1

Scene 1

Midsummer's Day 2011, Bempton Cliffs.

Flashing images of Cliff Road and feet running on tarmac. The seabirds continue to dance. Ilona stands on the cliffs, dressed in her RSPB uniform, with a bird watching scope on a stand.

Ilona: Two hundred thousand birds.

Bempton Cliffs. Seabird city.

This is our Serengeti.

This is our life on earth.

Gannet chorus

Choir: *(loudly)* Sea sounding sea and gannets' shanty.

Ilona: Gannet crag gannet pile gannet plunge

Choir: (A) Arrah Arr Urrah *(A barking sound)*

(B) Gannet creech gannet pother gannet cry

Ilona: Two hundred thousand birds.

Bempton Cliffs. Seabird city.

This is our Serengeti.

This is our life on earth.

Flashing images of parked cars and feet running on grass.

Gannet chorus

Choir: *(loudly)* Sea sounding sea and gannets' shanty.

Ilona: Gannet crag gannet pile gannet plunge

Choir: (A) Arrah Arr Urrah *(A barking sound)*

(B) Gannet creech gannet pother gannet cry

Erin reappears, running towards the cliff. She is breathless. Her words are fragmented cut through the chorus; sometimes the chorus suddenly cuts out, leaving her words surrounded by silence. Her first line is shouted out.

Erin: Gonna reach those cliffs an' fly out of my life

fly so beautifully out of my life out of my life

She runs into Ilona who instinctively grabs her.

Erin: Take your hands off me!

Leave me alone.

Ilona: Hey… hey!

Erin: Sorry I'm so sorry I didn't mean -

Ilona: Calm down. Look. Look down!

Ilona turns Erin around. The seabirds fill the space. They rise and fall, with a great deal of noise

Erin: O.M.G! Thousands!

Thousands and thousands!

Ilona Kitts kittiwakes calling their own name

(*The choir divided into two parts, A & B, sung simultaneously*)

Choir: *(A)* Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake

Crackled/bicker/of shriek

(B) Missing despondent female missing despondent female

kitt-ee-wake, kitt-ee-wake, kitt-ee-wake

The choir continues under Erin's words.

Erin: *(panics)* It's like… Saturday!

Like Elland Road…the North Stand…the noisiest stand

the North Stand…the noisiest stand

My Dad used to take me…when I was little

my Dad used to take me…on Saturday

the North Stand… the noisiest stand

Choir: Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake

(Quietly) Missing despondent female missing despondent female

Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake

Erin: I need to go. I have to go.

Ilona: I'll walk with you.

Erin: No –

Ilona: *(firmly)* I'll walk with you.

Walk/birds 1

They walk along the cliffs **(Walk music)** *Erin is pulling away from Ilona who carries the scope on its stand. Ilona puts the scope down, focuses it and beckons Erin to look. At first Erin refuses but curiosity gets the better of her.*

Ilona: What can you see?

Erin: Nothing. Just…grass!

Illona: Look. Listen.

Farm birds: Legs of twig and eyes of seeds,
beaks of flint and wings of reeds.

Hid among the grasses there
our hidden voices haunt the air.
You may see us if you hush:
skylark, redwing, warbler, thrush.

We're agile crested lapwings
rising up with ease.
We're yellow feathered siskins
wheezing in the breeze.

We're woodcocks in the tree tops
who scatter if you sneeze.
We're buntings on the fence posts
who sound like jangling keys.

Hid among the grasses there
our hidden voices haunt the air.
You may see us if you hush:
skylark, redwing, warbler, thrush.

Legs of twig and eyes of seeds,
beaks of flint and wings of reeds.

Farm bird: Tseek-tseek-tseek-tissisisk
(with single pizzicato violin) Tseek-tseek-tseek-tissisisk
This call continues until the reed bunting flies up.

Ilona: A reed bunting! On top of that teasel.

Pause.

It's got a black and white head…

looks like it's been dipped in rust.

Erin: Amazing! Beautiful!

Pause, as she watches it.

Oh, it's gone. It's flown away.

It was hidden… alone.

Just like a tuft of grass.

Ilona: There's so much we don't see.

Pause.

What's your name?

Erin: I told you to leave me alone.

Pause. (Erin: *very quietly)*

hidden… alone

Ilona: My name's Ilona. I work here. (Erin: *very quietly)*

I help people show them the birds. just like a tuft of grass

Two hundred thousand birds.

Pause. Then she picks up the scope.

Erin: My name is Erin.

Ilona: Erin. And you're from Leeds?

Erin: *(shouted)* Leave me alone.

Pause.

Ilona: *(spoken)* Look, let me give you my phone number.

Erin searches her pockets.

Erin: *(spoken)* I must have dropped my phone…on the road.

I'll be alright… I'm not your problem.

Erin walks away quickly along the cliff path and then freezes in mid-motion.

Ilona: *(shouting after her)* Look up there, our peregrines!

Our deadly falcons.

The rippling slash of wings!

You'll see feathers on the path.

All that's left of pigeons.

Feathers on the path.

Our lithe and thrilling peregrines!

So large, and shining.

So large, and shining.

Peregrine dance *(Ilona's words can be 'sampled' and repeated)*

(spoken) Follow them, Erin. Please follow them.

She puts her hands together as if praying. Then she covers her face with her hands and takes them away, sighing.

Scene 2

Between Wandale Nab and Cat Nab.

Solo

Erin: When I was a little girl in Woodhouse, Leeds,
my window framed a city park
of burning tyres and broken glass.

When I was bigger girl in Cookridge, Leeds,

my window framed a leafy wood
of walks with mum and chattering birds.

(Erin:) Now I am a grown up girl and still in Leeds
my window frames a skip piled high
with broken hopes and burning fears.

Broken hopes and burning fears!

Gonna reach those cliffs an' fly out of my life

fly so beautifully out of my life out of my life

She psyches herself up. She runs. She teeters on the edge of the cliff. The choir sing kitt-ee-wake, kitt-ee-wake, kitt-ee-wake *very softly*.

Stand still! Stand still!

So far down so far to fly

ACT 2

Scene 1

Between Wandale Nab and Cat Nab.

Erin is distracted by the appearance of Irene, who suddenly stands up.

Irene: 'I'll see you again whenever spring breaks through again.
Time may lie heavy between, but what has been, is past forgetting.
Your sweet memory across the years will come to me.
Though my world may go awry – '

Ham and piccalilli, dear? A glass of wine?

I'm having a picnic, all on my lonesome.

A lovely picnic/on the beautiful cliffs/in the long long grass.

Erin: You're mad.

Irene: Very likely dear.

But I'm dancing and singing in the sun
and looking forward to ninety-one.

Pause.

As they say on the TV, I'm Irene and I'm ninety!
I was a wife, twice. I am a mother, once.
(Irene:) I live my life one day at a time. I was a Spitfire pilot.

Erin: A Spitfire pilot!

Irene: Flew over this very cliff in 1941
in my Spit/my Spitter/my Spit-fire!
It moved. I moved. I've never felt so free.

She flies like a plane.

It moved. I moved. I've never felt so free.

I was an Attagirl…
With my swept back curls,
I was an Attagirl!

Pause.

Attagirl! A.T.A. Atta!
We delivered planes,
flew them to the frontline,
flew them to our brave boys
who flew them into battle:
Hurricanes, Lancasters,
Barracudas, Spitfires.

Oh we were the astonishingly brave girls,
the brave girls who played with the clouds.

She does the Tai Chi movement 'Wave hands like clouds'

Erin: What are you doing?

Irene: Wave hands like clouds. Wave hands like clouds.
Tai Chi. Chinese. I keep on flying.

She performs another Tai Chi movement

Diagonal flying. Diagonal flying.

Owwww, my knees. My poor old knees.

Pause.

You were going to jump, jump from the cliffs.

Pause.

Erin: Why can't I be a little girl
in a caravan by the sea?

(Erin:) With water wings
and shells and swings
and always chips for tea,
always chips for tea.

I wish I was a little girl
in a caravan by the sea.
Those rock pool days
with bucket and spade
and just my mum and me,
just my mum and me.

Now I have a little girl
who's clinging on to me.
No wings to spread,
I've made my bed.
No time to cook the tea,
no time to cook the tea.

Mum cared for my little girl
while I did my degree.
Now mum's so weak
she hardly speaks
and no-one's helping me,
no-one's helping me.

It's like…I'm blinded by my life.

I don't want my life.

I'm blinded by my life.

This line and the next four can overlap and repeat as a duet.

Irene: No one sends you/another life!

Look at me. Look at me!

My best friend killed at twenty.

My first husband left me.

My second died at thirty.

But I'm still flying free

and playing with the clouds.

Promise me –

Erin: Promise you what!

Irene: Get through it. Women get through it

We are the astonishingly brave girls.

Promise me.

Pause.

Promise me.

Erin: *(Quietly)* I promise.

She continues walking.

Irene: Goodbye then.

'Though my world may go awry, in my heart 'twill ever lie,
Just the echo of a sigh, goodbye.'

If she could just stand on top of the cliff,
look out, look down, somehow feel the curve…

As she is singing, her moving hands to describe a large ball shape.

of the huge, flying ball/ the watery, wonderful earth/
the grey and rainbow sky/ turning, spinning, living!

Walk/birds 2

Walk music. *Dyke's End to Gull Nook.*

Erin: I promise nothing.

Feathers on the path.

*She picks up the feathers and turns them over in her hand. (***Peregrine dance** *music begins)*

(Spoken) What did Ilona call those birds?

Deadly falcons. Pe-re-grines.

I'll call them 'murder birds'.

Peregrine dance

(High, harsh) Kek, kek, kek, kek.

(Loud) Finish me off you murder birds
(Erin:) or… let me soar with you.

I want your speed and fire,
speed and fire, speed and fire

kicking up the quiet sky.

Pause.

When I was a little girl,
mum was a caterpillar butterfly
and I was her pretty dragonfly
dancin' and jumpin' all day long.

She laughs.

Dancin' and jumpin'
on carnival day!

Dancin' on carnival day
in sunny Chapeltown!

'Jump if you jumpin!!'
'Jump if you jumpin!!'

Pause.

I miss you mum.
I miss you Shaneka.

She cries.

Scene 2

Walk music. *Erin continues her walk.*

Erin: *(spoken)* A holiday park! Caravans!
Loads of green caravans.

(sings) When I was a little girl,
I stayed in a caravan by the sea.
Just my lovely mum and little me
in a caravan by the sea.

(spoken) I know the caravan was somewhere round here.
and I remember… a lighthouse…and a beach.

(sings) Just my lovely mum and little me
in a caravan by the sea.

The wind band come on stage dressed in holiday gear, in puffin colours. Linda brings on a deckchair and drinks from a can of beer.

Linda: *(spoken)* You've picked a lovely day for a walk, dear.

Where have you come from?

Erin: *(spoken)* Leeds.

Linda: *(spoken)* Eeee Leeds, like it and lump it!

We're from Donny. Doncaster!

And where have you come from today?

Erin: *(spoken)* Ur…Bempton Cliffs.

Linda: *(spoken)* Did you see the puffins?

Short puffin piece *– refers to the melody of 'When a Felon's not Engaged in his Employment', includes cow-like puffin noises and, possibly, puffin movements.* (Words from Wind Band players, and/or choir: Mad Clown/Sea Parrot/Fratercula Arcticula/Little Brother of the North/Pulcinella di Mare/Macareux Moine/Lunda/Frailecillo***//*** they sleep on the sea/they sit on the sea/so cute/they sound like a cow/they grunt/they creak/they swim/they dive***//*** feathered chimp/imp/freaky sprite/clown of the sea***//*** oow/arr/oow/arr)/orange/black/white/ yellow***//*** Puffin/puffin/puffin/puffin/puffin/puffin/puffin/puffin)

Linda *(sings)* Ooooooooooooooooooooh yesterday we went to see the puffins

Wind band: see the puffins

Linda: And a puffin has got really flappy feet

Wind band: flappy feet

Linda: They whiz about like they've got outboard motors

Wind band: outboard motors

Linda: And all the kiddies laugh when they're around

Wind band: they're around

Reprise of the **puffin piece** *with words.*

Linda: *(spoken)* Do you like music?

Erin: *(spoken)* Yeah, R & B. I used to like the Spice Girls.

Linda*: (spoken)* I like all sorts. And I'm a devil for the karaoke.

(sung) 'Did I ever tell you you're my hero?
You're everything, everything I wish I could be.
Oh, and I, I could fly higher than an eagle,
'cause you are the wind beneath my wings,
'cause you are the wind beneath my wings.'

(spoken) Oooo The Divine Miss M

Uplifting isn't it? *(Laughs)*

Uplifting, get it?

Where are you off to now?

Erin: *(spoken)* The beach. Can I get to the beach near here?

Linda: *(spoken)* Thornwick Bay, other side of the café. Take care, it's very steep.

Erin: *(spoken)* Thanks.

Walk 3

Wind band: scraping, sliding music with something of a dance feel.

Erin: Scraping… and sliding.

Grazing my knee!

Down to the sands.

Down to the sea.

Scene 3

We see two 'tombstoners' and a girlfriend at Thornwick Bay. Their words are rhythmic and accompanied by the quartet, but not by any bowed notes. The two boys are putting the tops of their wetsuits on. The girl is casually sunbathing.

Sean: Thornwick Bay: jumpin' off White Rock.
This is the bees' knees doggg!

Niner: This is the cat's miaow!

The boys woof, miaow and whoop.

Cattee: You two! You're soooo mad!
Sean: Jumpin' from on high to feel we exist
with acrobatic flips like a gold medallist.

Niner: I can feel the words comin' -
We are the tombstonin' lyricists
scorin' a ten from the panellists.

Sean: Yeah man!

Niner & Sean: Jumpin' from on high to feel we exist
with acrobatic flips like a gold medallist.
We are the tombstonin' lyricists
scorin' a ten from the panellist.

Niner: This is the abyss!

Sean: This is the big drop!

Niner: You gonna belly flop again, Sean?

Mock fight.

Cattee: You're gonna get hurt Sean.
Sooner or later you're gonna get really hurt.
Wish you cared enough about me to stop.

Sean: You know I care about you babe
but a tombstoner's gotta do what a tombstoner's gotta do.

Niner: We scramble on the rocks an' relax in the bay
but it's leapin' from a ledge that makes our day.

Sean: High velocity!

Niner: Spiritual philosophy!

Sean: Seein' this view it's like astronomy.

Niner: We ain't thinkin' about the economy.

They whoop. They see Erin on the beach and nudge each other.

Sean: Hey, blackalicious!

Cattee: I can't believe you just said that. You are so rude!

Niner: Come on up, babe. You know you want to tombstone.

Sean & Niner: Tombsto-own! Tombsto-own!

Cattee: Don't mind them. They've only just learnt to walk on two legs.

And they like trying to kill themselves.

Erin: What's 'tombstone'?

Cattee: Jumping into the sea…from/ up high. It's kinda stupid.

Erin: I'd love to jump into the sea.

(Sings) 'Jump if you jumpin!!'
'Jump if you jumpin!!'

Sean & Niner: Tombsto-own! Tombsto-own!

They repeat 'Tombstone' softly under Erin's words until 'Down, down, down'

Erin: (*Singing to herself)* Are they my bad angels?

Tempting me in my wilderness.

They are my bad angels.

I'll sink down down… down! Down, down, down.

We do not see Irene but we hear her words:

Irene: Don't do it, get through it.

We are the astonishingly brave girls.

Erin: Promise me.

Pause.

I promised.

My mum said/ I should never break a promise. My mum…

She puts her hands together and shuts her eyes.

Help me keep her alive. Help me…

(Shouts) Thanks but no thanks. I'm going to the lighthouse.

Scene 4

Erin walks slowly and meditatively along the cliff path towards North Bay.

The choir piece is recorded and plays very quietly under Erin's lines until 'So alone'.

Choir: Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake

Missing despondent female missing despondent female

Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake

Erin: Can I get through it? I promised.
Can I be the astonishingly brave girl?

Mum gets better or mum doesn't get better
I get my degree or I don't get my degree

But mum needs me, and my little girl needs me -
Shaneka needs me. Shaneka needs me.

I can hear her giggle… her giggle. I hear it!

So why do I feel so alone? So alone

She arrives at the memorial benches below North Bay car park. A dancer ties one bunch of flowers carefully to a bench, ties a message to the flowers, and then scatters flower heads before standing by the flowers as if in prayer. She walks very slowly away as Erin sings, 'reading' from a card tied to the bunch.

'I miss you so very much
All my tears I cannot hide
Yet, within my heart, I feel
You are always by my side'

Dear brother, your memory will never fade –

She cries.

Please mum, get better.

My little girl needs you.

I need you. We need you

like… breath like… water.

Scene 5

Walk music. *Erin arrives at 'Cancer corner', just beyond the North Landing, below Marine Village. Images of Joe Caruso's joke boards. Vi, a woman in her early seventies, is looking at the boards and laughing to herself.*

Vi: ‘Laugh and live longer’

Oooh that’s a good one:

‘It’s not the stork in the morning that brings you –
it’s the lark at night’

She laughs and looks at Erin.

‘Laugh and live longer’

You’re not laughing love.

This is Joe Caruso’s corner –
Joe’s laughing corner.

Old Joe lives just there, with his gnomes.
Gnome sweet home!

She laughs.

Joe’s a magic man, an entertainer,
a Cancer Research campaigner.

Joe paints these jokes: you laugh, live longer
and put a penny or three in his container!

You get all sorts of folks
laughing at Joe’s painted jokes
and if you’re not a total spanner
you leave a donation for a scanner.

Ooh, they call me rhyming Vi
from Haworth-on-High.

She laughs.

You’re so sad love, so sad.

Erin: My mum she’s ill she’s very ill

she could be dying

Mum cared for my little girl
while I did my degree.
Now mum’s so weak
she hardly speaks
and no-one’s helping me,
no-one’s helping me.

Vi: I lost my little grand-daughter…to cancer.

So I come to Jo's laughing corner.

And I do the Angel cards.

Messages from my Angels.

They help me get through it.

She takes a pack from her pocket, closes her eyes, concentrates for 10 seconds and then takes a card from the pack.

Your Angel for today is… Angel Caressa -

'You are at the end of a cycle of your life.
Let your angels guide you to your next step.
Happiness awaits you now.'

You've turned a corner, love,
Joe Caruso's laughing corner.

Erin: It's just a card. There are no angels.

Vi: Take it love. It's a gift from Vi.

Erin takes the card.

Vi: Remember, you've turned a corner,
a laughing corner.

Scene 6

Walk music. *Erin walks towards Flamborough Lighthouse.*

The choir sing Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake *softly under Erin's words.*

Erin: I've turned a corner, a laughing corner!

We are the astonishingly brave girls.

She laughs

'Happiness is waiting for me'

Walk music/Kitt-ee-wake *blends into* **peregrine dance.**

Those peregrines… they…guide me.

(Erin:) ‘So large, and shining.
So large, and shining.’

Are you my bright-dark angels?

Lead me to the lighthouse.

Lead me. Lead me.

Walk music. *Erin continues along the cliff path to the lighthouse.*

I see it. I see it.

That’s the lighthouse I remember.

Cold nights in the caravan
and the horn in the fog.
I thought it was a monster
so mum held me tight so tight.

What do they say?

You can walk your problems away.

(Sighs)

If only. If only.

Pause.

A sign for… South Landing. South Landing!

That’s the beach! That’s our beach!

That’s where I found
my pet, Lily the limpet.
I found her in a rock pool
and kept her in a bucket.
My limpet, Lily the limpet.

I’ll find our beach, swim at our beach.

Walk music. *Erin continues walking, arriving at the fields on the way to South Landing. The farm birds’ chorus begin humming the tune of their song.* **The alto can sing** *individual sounds and single words from the song as a ‘descant’.*

This field… is full of birds.

I can’t see them but I can hear them,

(Erin:) thousands of little birds like… a secret carnival

a secret carnival.

Farm birds: Legs of twig and eyes of seeds,
beaks of flint and wings of reeds.

Hid among the grasses there
our hidden voices haunt the air.
You may see us if you hush:
skylark, redwing, warbler, thrush.

We're woodcocks in the tree tops
We're buntings on the fence posts
who sound like jangling keys.

Hid among the grasses there
our hidden voices haunt the air.
You may see us if you hush:
skylark, redwing, warbler, thrush.

Legs of twig and eyes of seeds,
beaks of flint and wings of reeds.

Erin: Amazing! Beautiful!

Pause.

Walk, Erin. Walk.

Walk your problems away.

Scene 6

Walk music. *Erin continues walking along the path, towards South Landing.*

Erin: Now I can look down

and listen to the sea

murmur whisper…

I don't want to jump!

I feel like… a feather

somehow a feather.

She picks up a feather and blows it into the air. Then she puts her arms out and 'flies' along the path, coming to a sudden stop as she sees the sculpture of the Flamborough sword dance lock.

(Erin:) It's a star, a kind of star.

An eight pointed star... of… swords…

on a corner.

She laughs.

A laughing corner! It's a sign!

My angels have sent a sign.

She laughs.

I'll shimmy through it, get through it.

I'll start my new life.

She crawls through the star and looks down. As she crawls, **the choir sing***:*

This Flamborough star against the sky
brings hope to life as fears die.
Pass through our star to reach the sky
where hope's the bird that's flying high.

Erin: Down there, our beach,

our lovely rocky beach

... with rock pools!

Those rock pool days
with bucket and spade
and just my mum and me,
just my mum and me.

The seabirds rise from the ground as one.

The choir sing (very quietly): Aahhoo, aahhoo. Larus argentatus. Into the blue.

Erin: Seagulls, rising together,

rising into the sky,

into the blue, towards the sun.

(Erin:) A sign, another sign.

I should swim down there.

I'll swim down there.

(spoken) South Landing here I come!

Scene 7

Accelerated walk music *as Erin makes her way quickly down to South Landing.*

Erin: Pebbles under my feet.

Shingle under my feet.

I'll put my fingers in the sea.

Oooooh… it's freezing, it's freezing

but I am the astonishingly brave girl.

She takes her clothes off, stripping down to pants and shirt.

Brave girl, astonishingly brave girl!

I'm doing this for you mum!
I'm doing this for you Shaneka!

We're going to get through it.

We're all going to start a new life…together.

She runs into the sea and screams.

Aaaagh! Aaaagh!

I'll swim all our troubles away.

"Five little ducks went swimming one day
Over the hill and far away.
Mother duck said 'Quack, quack, quack, quack'
But only four little ducks came back!"

She hums the song to herself, breathlessly.

I feel like I could swim for ever… for ever and ever

Sudden loud music, which gets louder. *Erin is pulled down by the current.*

(Erin:) Help! Help!

Somebody help!

The choir repeatedly sing The white darkness The bright darkness
beginning very softly and rising to a crescendo before fading away as Erin and Ilona reach the safety of the shore in the following scene.

Erin: I'm being pulled down,

so far down!

Down, down, down!

ACT 3

Scene 1

In the sea, off South Landing.

Ilona, in a wetsuit, is struggling to support Erin, who is panicking.

Duet: *Ilona's and Erin's lines overlap. They repeat sounds, words and lines.*

Erin: *(screaming)* I'm going down, I'm sinking down.

Ilona: Let me hold you. Let me hold you.

Erin: *(crying)* I want my mum. I want my mum.

I want my little girl.

Ilona: It's alright. I've got you.

Everything will be alright.

Erin: Dancin' and jumpin' Dancin' and jumpin'

Ilona: Nearly there. Nearly there.

Almost there. Made it!

Ilona holds Erin until she revives a little.

Erin: I felt like a feather… and then like a stone

a heavy stone.

Ilona: Can you stand up?

Ilona helps Erin up, holding on to her.

Erin: I'm so cold so very cold!

You're… Ilona… from the cliffs?

Ilona: Seabird city.

I must be your guardian angel.

You're shivering, like an egg.

(spoken) I'll run to my bag, get you a towel…
and some warm clothes.

Ilona runs off. We hear Irene singing faintly.

Irene: 'I'll see you again whenever spring breaks through again.
Time may lie heavy between…'

Erin: Spitfire Irene?

Pause.

I'm soooo cold.

Irene's singing stops. Ilona returns.

Ilona: Let's get you warm.

Let me dry you. Let me dry you.

She dries her thoroughly. The following lines are spoken, while **music** *continues, quietly.*

Put this jumper on.

And these trousers.

You'll be fine.

Erin: I'm sorry. I was rude to you.

I'm really sorry.

Ilona: Ssssh. It doesn't matter.

The following lines are sung:

Erin: What are you doing here?

Ilona: This is the 'Flamborough Front'.
The best reef in England.
The rainforest of the sea.

We hear Irene singing faintly, but stronger than before, underneath Ilona's words.

Diving is like… bird watching, but under the sea.

Starfish, jellyfish, butterfish, sea urchins, anemones…

maybe a porpoise -

Scene 2

The beach below South Landing Great Scars.

Irene: '…The different ways that one may face
The changing light and changing shade…'

It's my astonishingly brave girl!

You look cold. You need to get warm.

Get warm by moving. Like this.

She does a vigorous, repetitive Tai Chi warm up exercise.

Ilona: But she's –

Irene: She nearly drowned. I saw.

But this will do her good, do all of us good.

Erin: Let's do it. Just do it!

All three of them do the exercise, for about 50 seconds.

I'm flying! I'm flying!

They laugh.

Irene: Now we'll get warm by breathing deep breathing

She demonstrates a Tai Chi breathing exercise, in which the arms – as part of the exercise – spread out like wings at shoulder height.

In through your nose Out through your mouth.

In through your nose Out through your mouth.

Erin and Ilona join in and continue the exercise for about a minute and a half.

Erin: I'm really flying.

Ilona: And I'm sweating!

They laugh.

Erin: I'm so happy. This is where I found Lily the limpet.

My pet… I kept her in a jam jar, with seaweed.

Pause.

I must tell my mum… this is our beach.

Oh my phone…

Ilona takes a mobile phone out of an inside pocket in her bag.

Ilona: Here.

Erin rings.

Erin: Hello? Hello mum, it's me, Erin.

Yes, yes, I'm fine.

Listen, you remember Lily the limpet?

I'm at the beach, our beach…

Pause.

Listen to the birds. Listen to all the birds.

She holds the phone up in the air.

Seabird dance &
Seabird chorus (choir): *the words and calls overlap in multiple parts.*

Aahhoo Aahhoo. Arrah Arr Urrah.

Voice. Cry. Call.

Kitt-ee-wake, kitt-ee-wake, kitt-ee-wake.

Voice. Cry. Call.

The dancers slowly sink down but still make precise movements with their hands.

Erin: I'm coming back. Tomorrow I'll be back

And mum, I can fly, I can really fly!

Trio: *the three voices overlap, but allowing space for us to hear each individual. Each of the three characters has a distinctive dance.*

(Erin:) I am a bird…

I am the astonishingly brave girl.

I'm flying, I'm flying.

Ilona: Look. Listen.

This is our Serengeti.

This is our life on earth.

Irene: I'm ninety now, ninety!

But woolly sleeves hide hidden wings
and deep inside a bird still sings.

As Erin dances, Ilona and Irene slowly leave. Erin hugs herself as she sings.

Erin: Now I am a grown up girl
who's dancing by the sea,
I know I'll cope,
I'll get some help
for my precious family,
my precious family.

I know my mum will be so brave
and I'll get my degree.
I spread my wings
but I'll find time
for just my mum and me,
just my mum and me.

Some day I'll take my little girl
to a caravan by the sea.
There'll be rock pool days
with bucket and spade
and sometimes chips for tea,
sometimes chips for tea.

As she finishes, the seabirds become completely still. She walks off slowly as the **music** *continues for a few moments.*

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Flightpaths
Or
Hope is the Thing with Feathers

Erin, a sixteen year old Afro-Caribbean woman from Leeds

Soprano
Ilona, an RSPB worker from Hungary
Linda, a raucous holiday maker from Doncaster
(These roles can be performed by the same soprano)

Alto
Spitfire Irene, a ninety year old, retired Spitfire pilot
Rhyming Vi, an elderly lady who reads the angel cards
(These roles may be performed by the same mezzo soprano/alto)

These roles were originally written specifically for Nadine Mortimer-Smith, Anikó Tóth and Taylor Wilson.

String Quartet

Wind Band
Flutes, clarinets, oboe, alto saxophones, tenor saxophones, baritone saxophone, horn in F, trumpets, cornets, tuba, percussion and drum set.
40 musicians in total.

Womens Choir
18 singers

Flight Paths

Notes for Performance

NB Notes with durations longer than a single bow direction allows for are to be played with changes of bowing that are as imperceptible as possible.

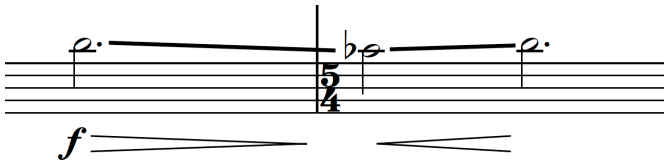
Quarter-tone flat

Three-quarter tone flat

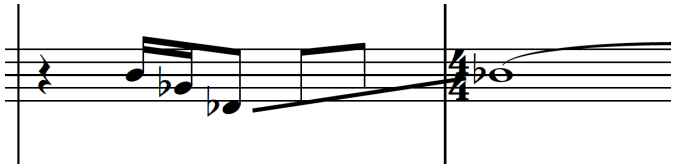
Quarter-tone sharp

Three-quarter-tone sharp

Arrow denotes a continuous transition from one indicated state to another.

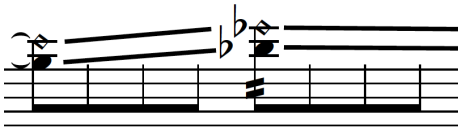


Glissandi notated in this way are to be played as in the normal manner.

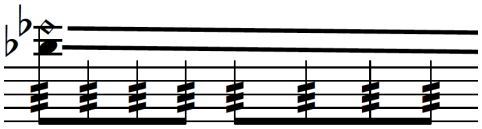


When notated in this way, the third note with a note head (in this case the quaver) must be given its full value and the glissando will be of the duration of the headless quavers/semiquavers. The next note with a note head (in this case the minim) is to be given its full duration.

The headless quavers/semiquavers are intended as a counting aid for the performer only and do not indicate changes of bow direction. This glissando should be played as smoothly as possible.



The glissandi above are to be played in the same way as the previous example. In this case, however, the second quaver with a note head, while having its full duration, is to be played tremolando.

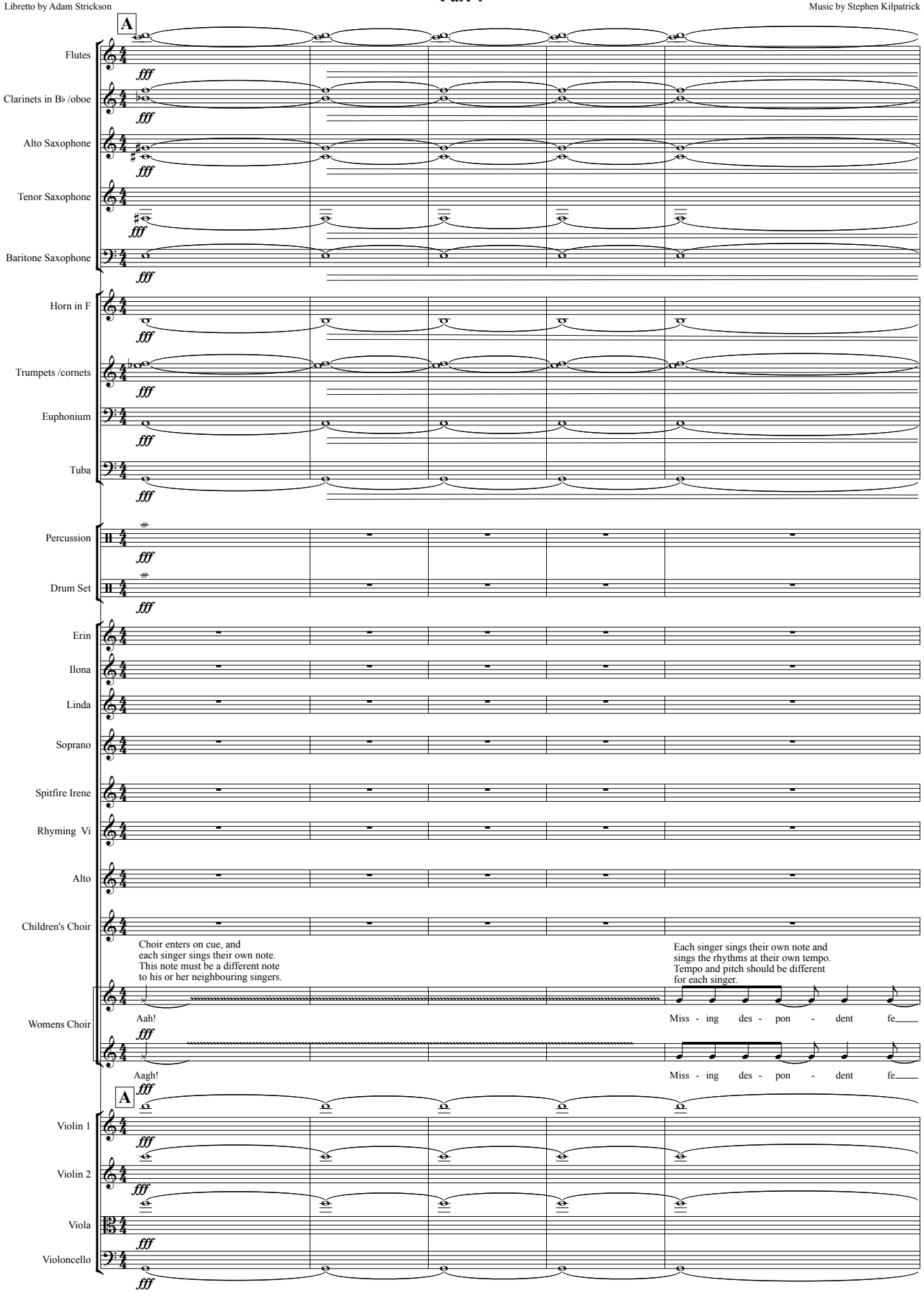


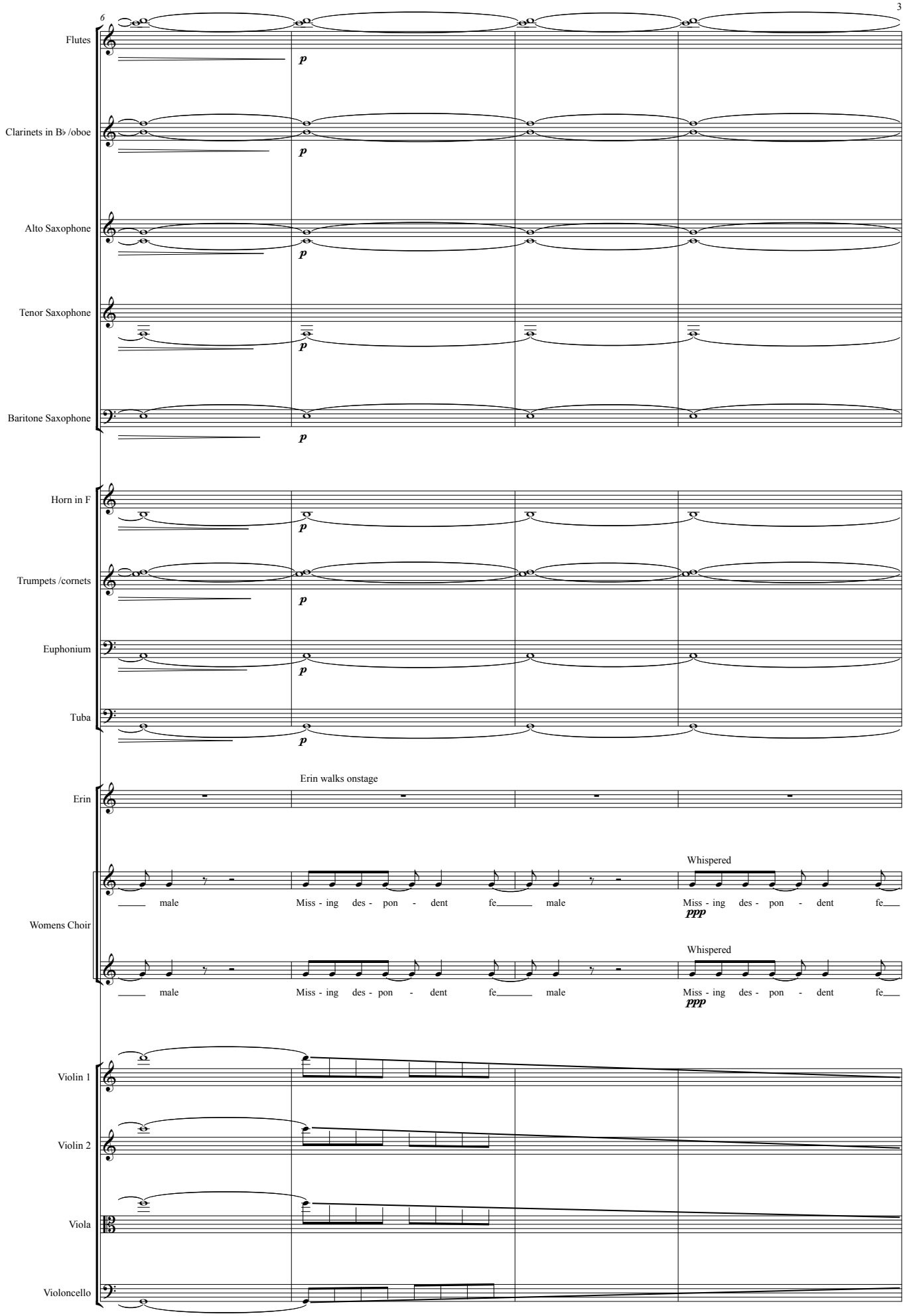
This form of glissando is to be played smoothly and continuously in the left hand whilst being bowed as a regular tremolando. As with the previous two examples, notes with heads are to be given their full value.

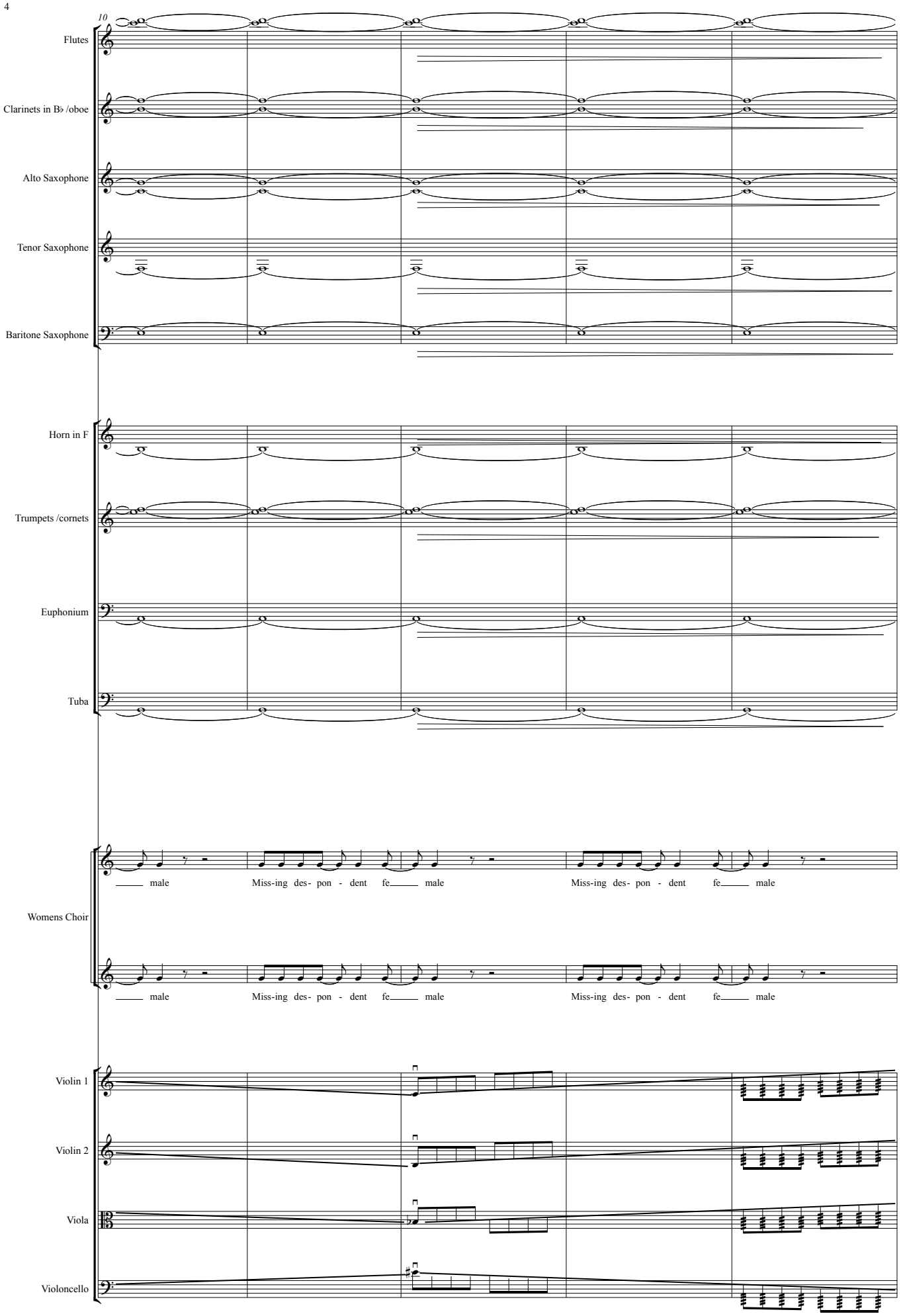
Flight Paths
Part 1

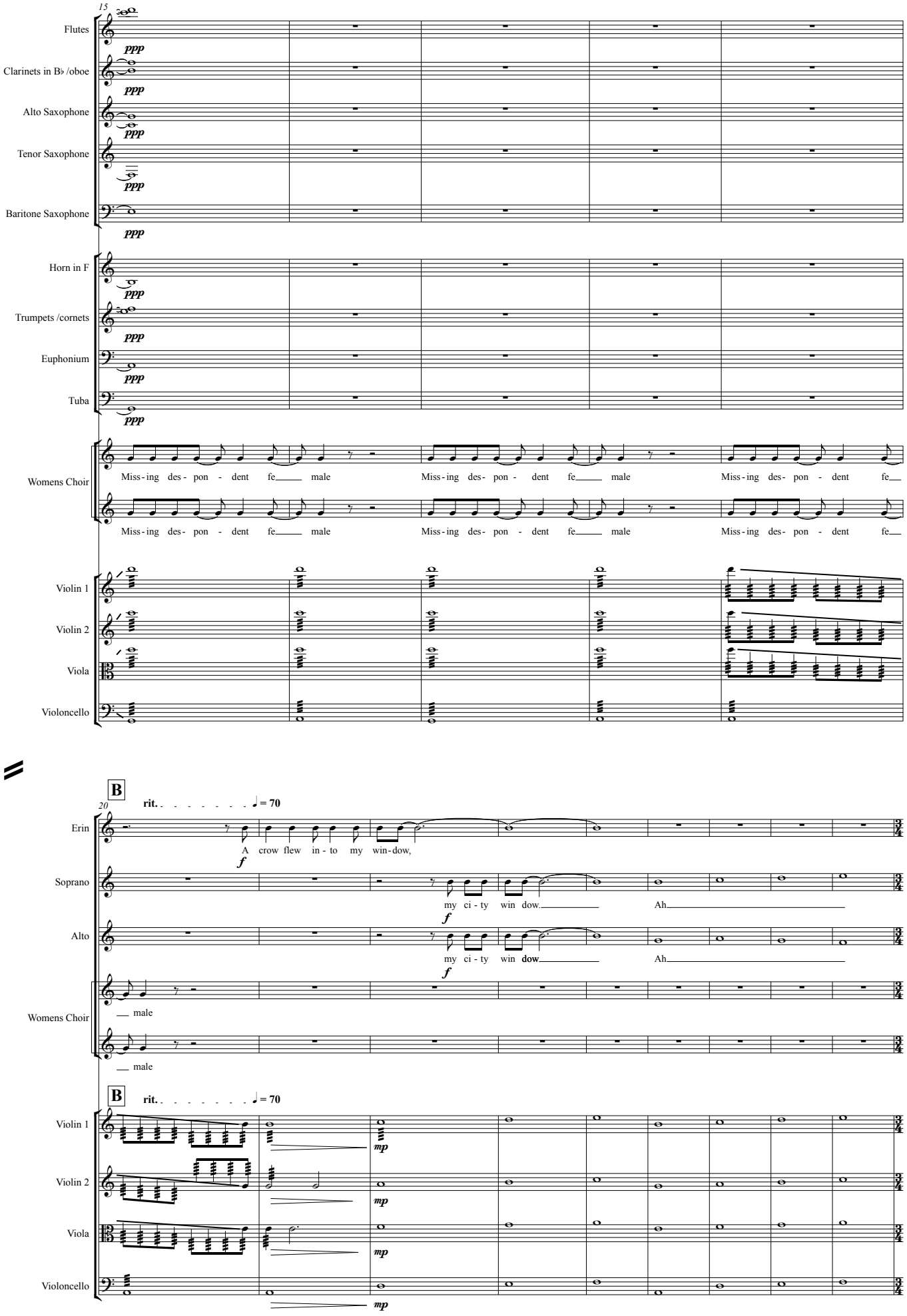
Libretto by Adam Strickson

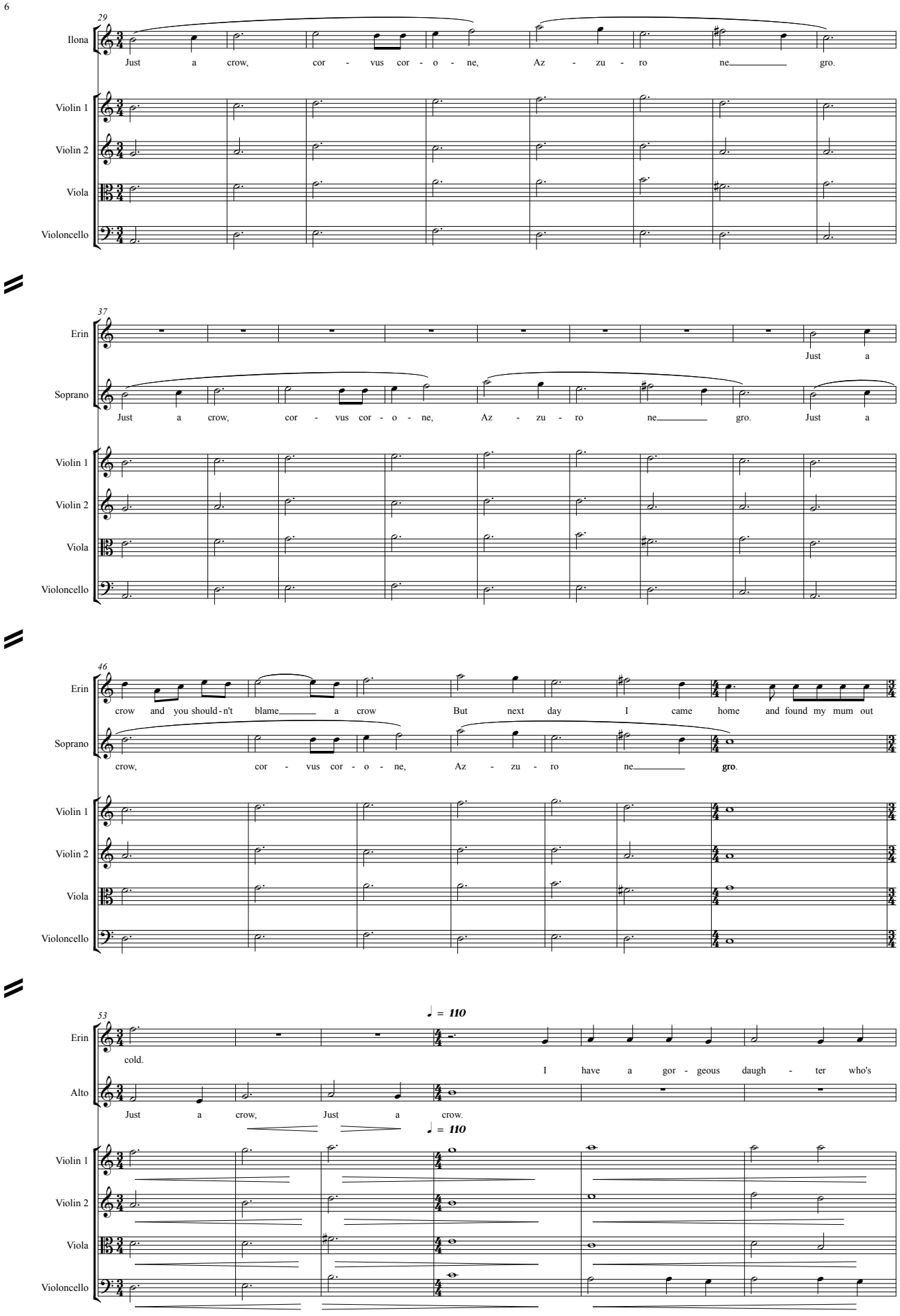
Music by Stephen Kilpatrick

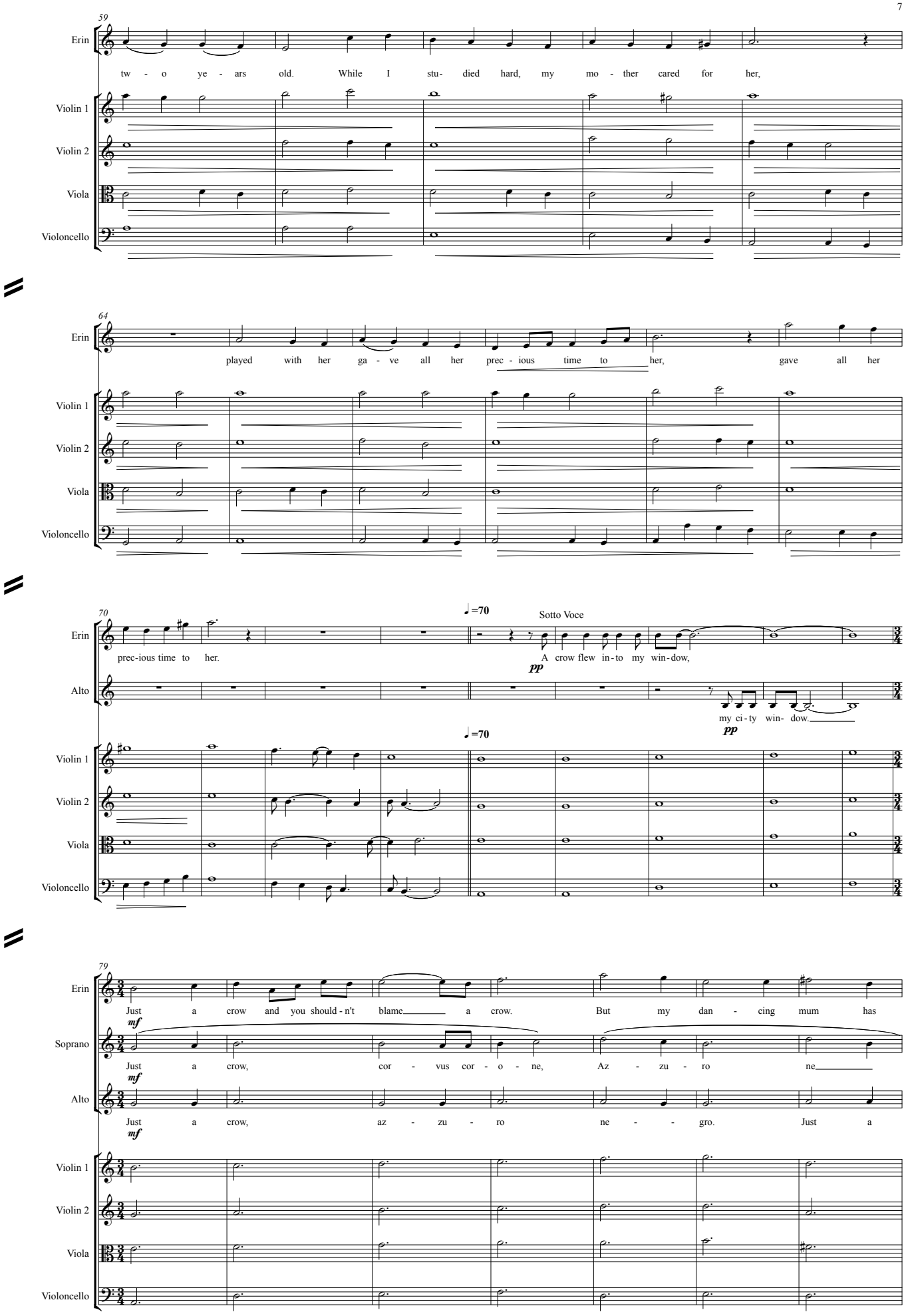


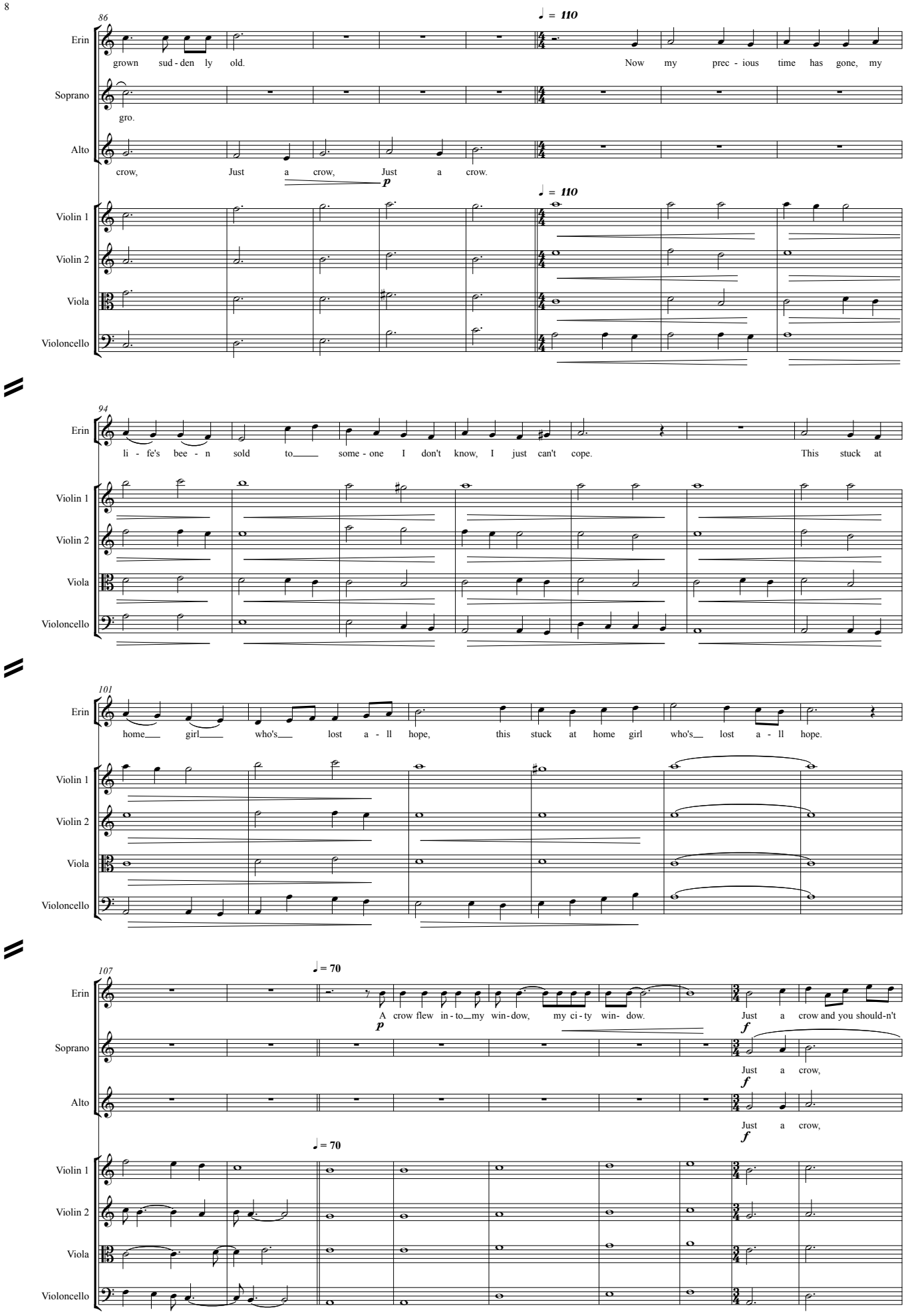

6
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Euphonium
Tuba
Erin
Erin walks onstage
Womens Choir
male
Miss - ing des - pon - dent fe
male
Miss - ing des - pon - dent fe
Whispered
ppp
Violin 1
Violin 2
Viola
Violoncello

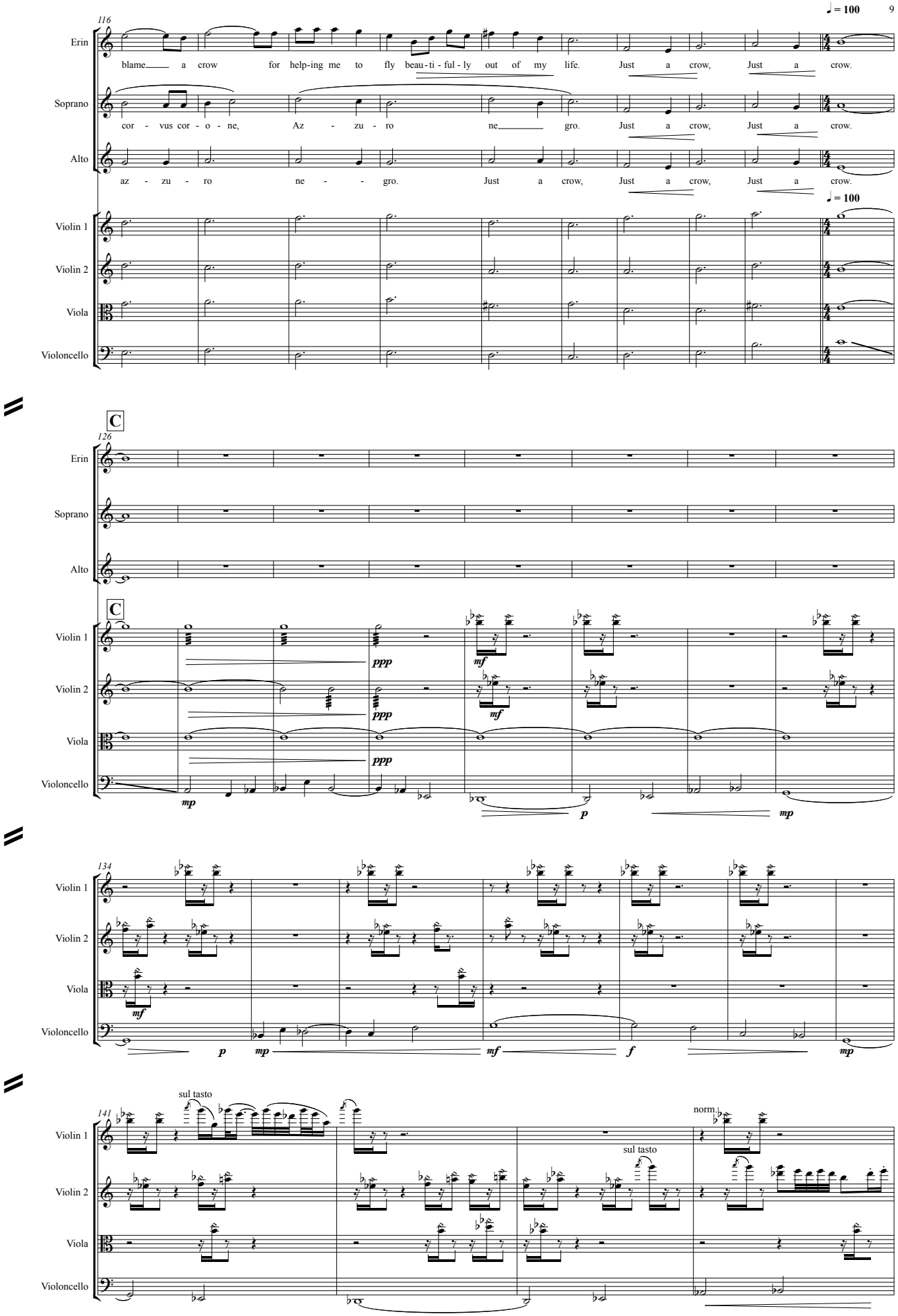

10
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Euphonium
Tuba
male
Miss-ing des- pon - dent fe male
Miss-ing des- pon - dent fe male
Womens Choir
male
Miss-ing des- pon - dent fe male
Miss-ing des- pon - dent fe male
Violin 1
Violin 2
Viola
Violoncello

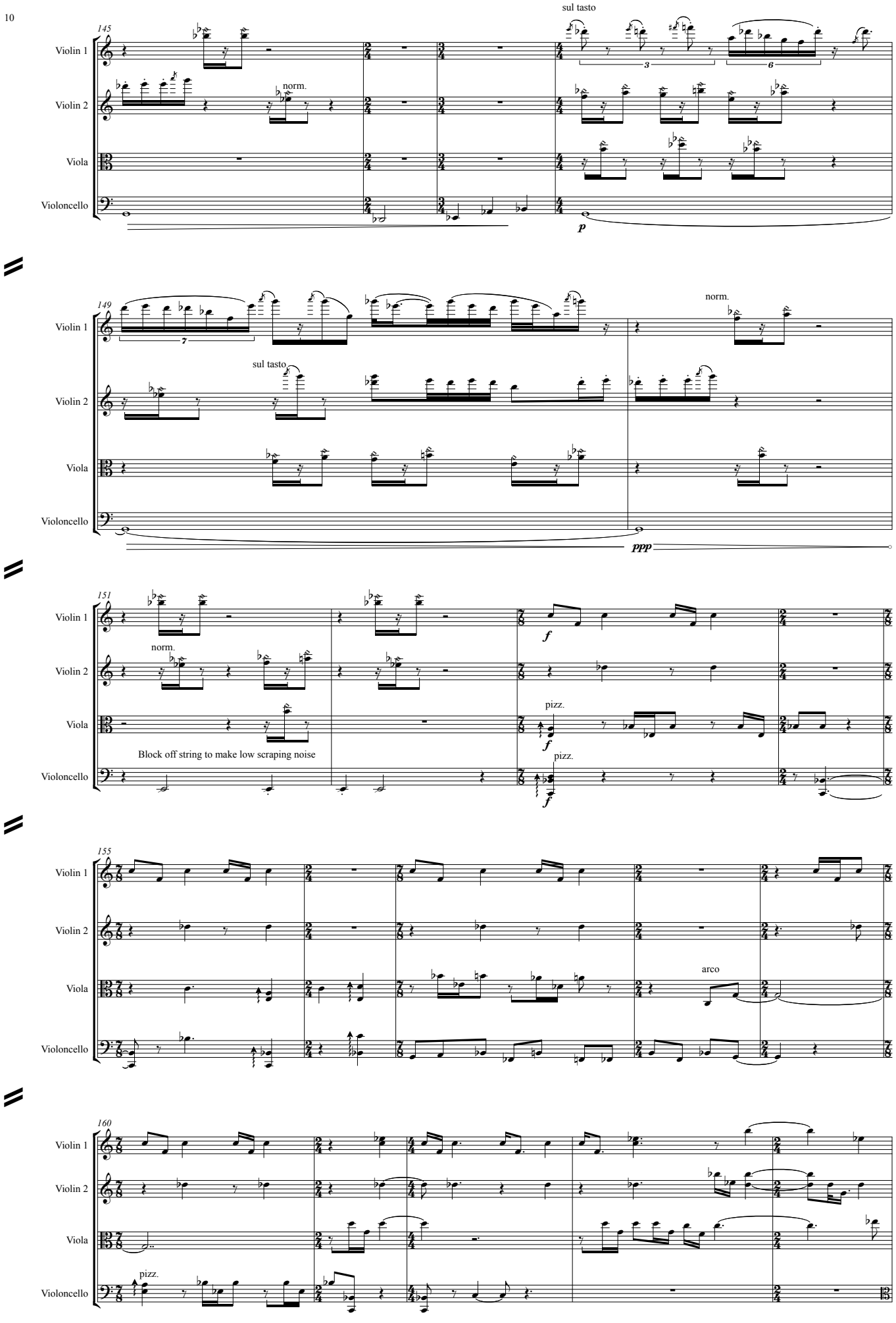

15
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Euphonium
Tuba
Womens Choir
Miss-ing des- pon - dent fe___ male
Violin 1
Violin 2
Viola
Violoncello
B
20
rit.
♩ = 70
Erin
A crow flew in - to my win-dow,
Soprano
my ci - ty win dow.
Ah
Alto
my ci - ty win dow
Ah
Womens Choir
male
male
B
rit.
♩ = 70
Violin 1
Violin 2
Viola
Violoncello

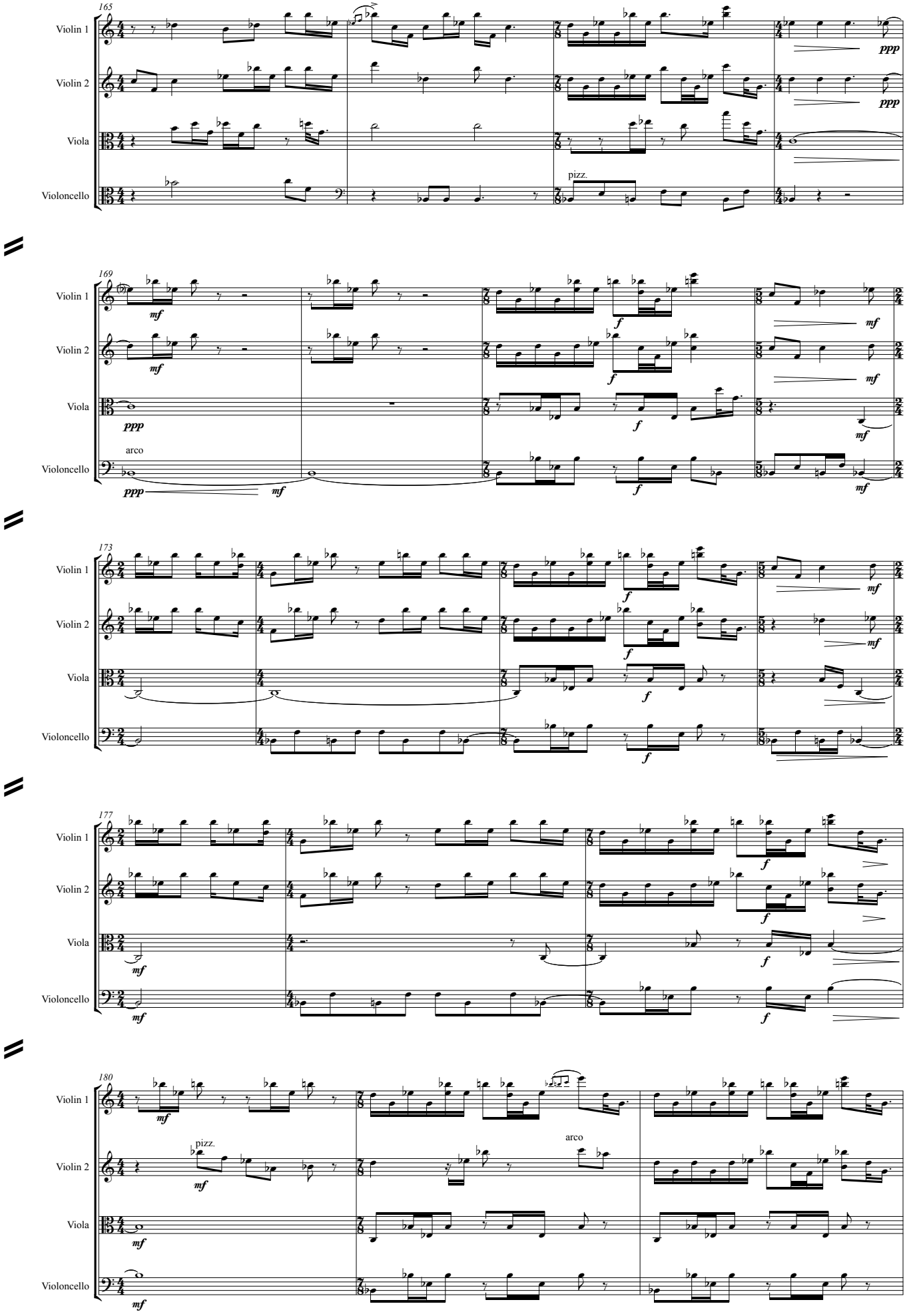

29
Ilona
Just a crow, cor - vus cor - o - ne, Az - zu - ro ne gro.
Violin 1
Violin 2
Viola
Violoncello
37
Erin
Just a
Soprano
Just a crow, cor - vus cor - o - ne, Az - zu - ro ne gro. Just a
Violin 1
Violin 2
Viola
Violoncello
46
Erin
crow and you should-n't blame a crow But next day I came home and found my mum out
Soprano
crow, cor - vus cor - o - ne, Az - zu - ro ne gro.
Violin 1
Violin 2
Viola
Violoncello
53
♩ = 110
Erin
cold.
I have a gor - geous daugh - ter who's
Alto
Just a crow, Just a crow.
♩ = 110
Violin 1
Violin 2
Viola
Violoncello

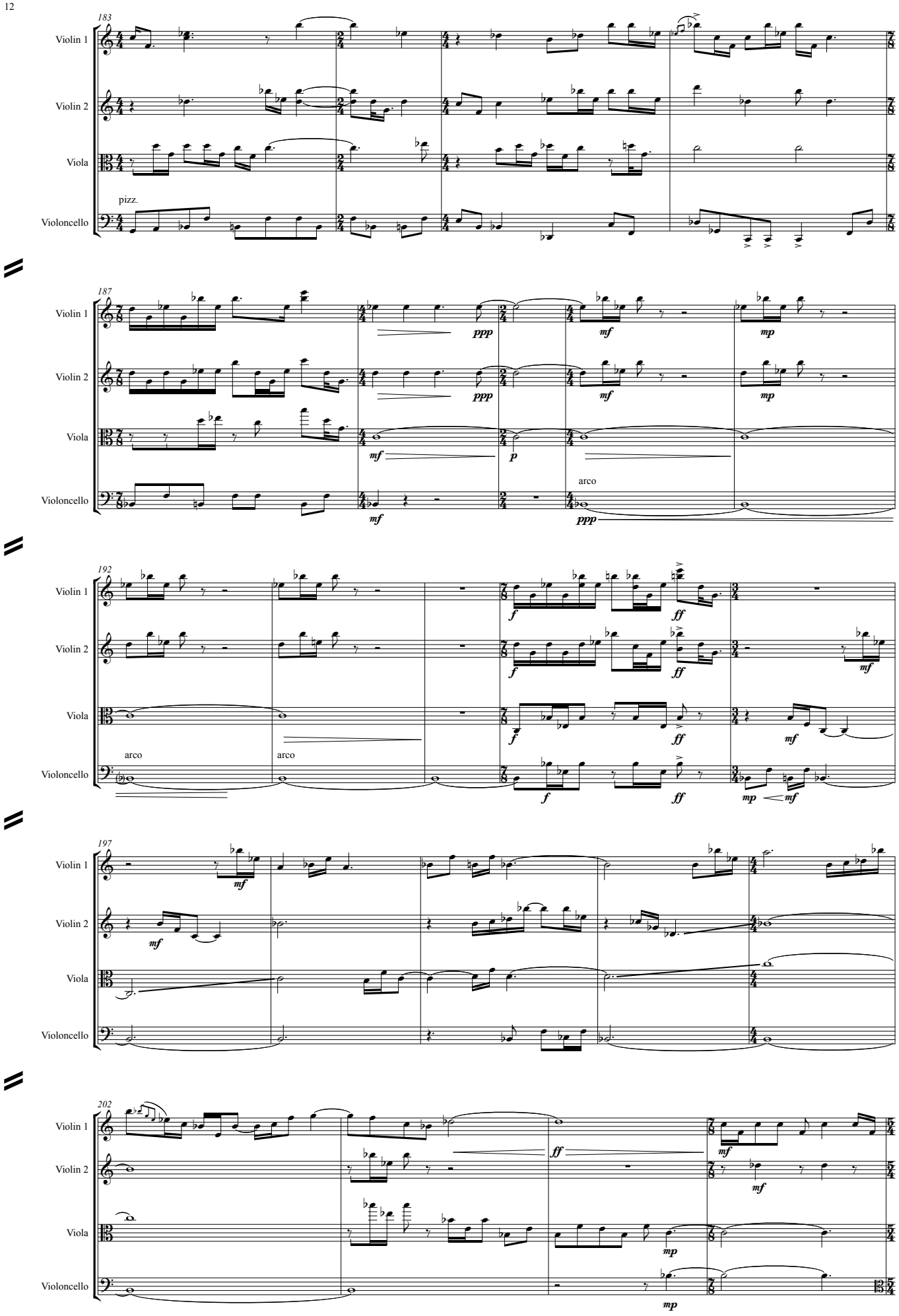

59
Erin
tw - o ye - ars old. While I stu- died hard, my mo - ther cared for her,
Violin 1
Violin 2
Viola
Violoncello
64
Erin
played with her ga - ve all her prec - ious time to her, gave all her
Violin 1
Violin 2
Viola
Violoncello
70
♩=70
Sotto Voce
Erin
prec-ious time to her.
pp
A crow flew in-to my win-dow,
Alto
my ci-ty win- dow.
pp
♩=70
Violin 1
Violin 2
Viola
Violoncello
79
Erin
Just a crow and you should-n't blame a crow. But my dan - cing mum has
mf
Soprano
Just a crow, cor - vus cor - o - ne, Az - zu - ro ne
mf
Alto
Just a crow, az - zu - ro ne - - gro. Just a
mf
Violin 1
Violin 2
Viola
Violoncello

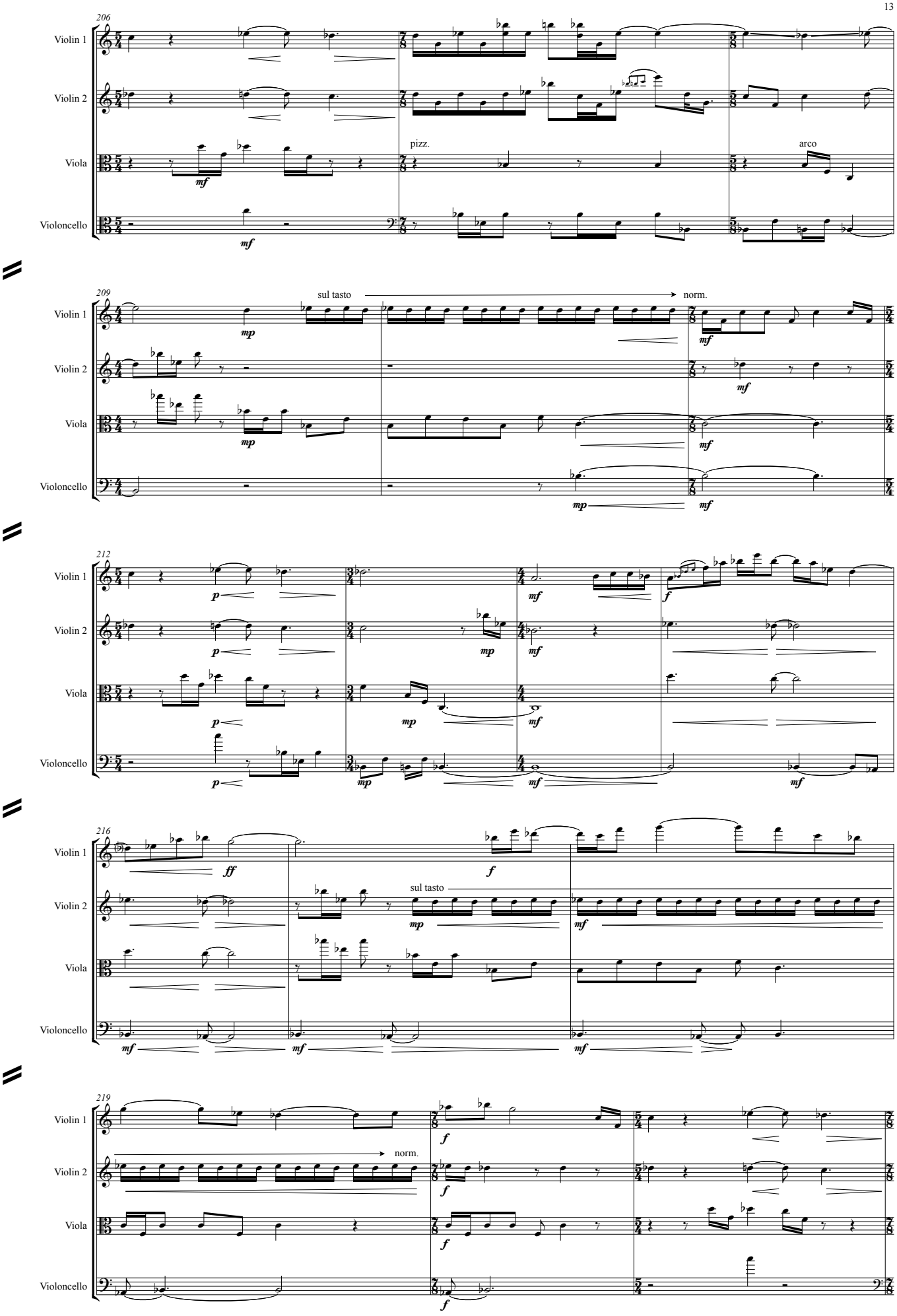

86
♩ = 110
Erin
grown sud - den ly old.
Now my prec - ious time has gone, my
Soprano
gro.
Alto
crow, Just a crow, Just a crow.
p
Violin 1
Violin 2
Viola
Violoncello
94
li - fe's bee - n sold to some - one I don't know, I just can't cope.
This stuck at
101
home girl who's lost a - ll hope, this stuck at home girl who's lost a - ll hope.
107
♩ = 70
A crow flew in - to my win - dow, my ci - ty win - dow.
Just a crow and you should-n't
Just a crow,
Just a crow,

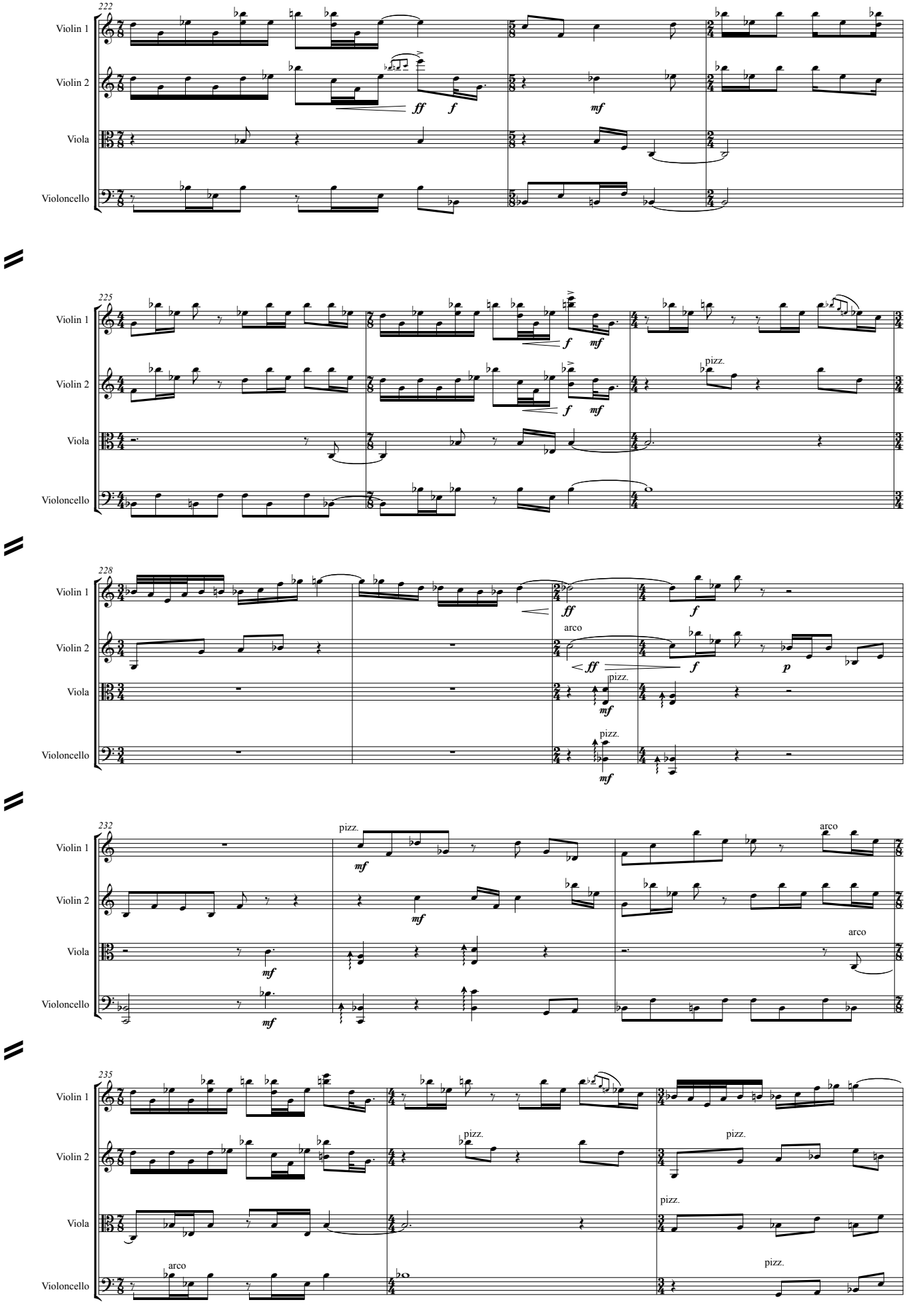

♩ = 100
116
Erin
blame a crow for help-ing me to fly beau-ti-ful-ly out of my life. Just a crow, Just a crow.
Soprano
cor - vus cor - o - ne, Az - zu - ro ne gro. Just a crow, Just a crow.
Alto
az - zu - ro ne - - gro. Just a crow, Just a crow, Just a crow.
♩ = 100
Violin 1
Violin 2
Viola
Violoncello
C
126
C
ppp
mf
mp
p
134
sul tasto
141
norm.

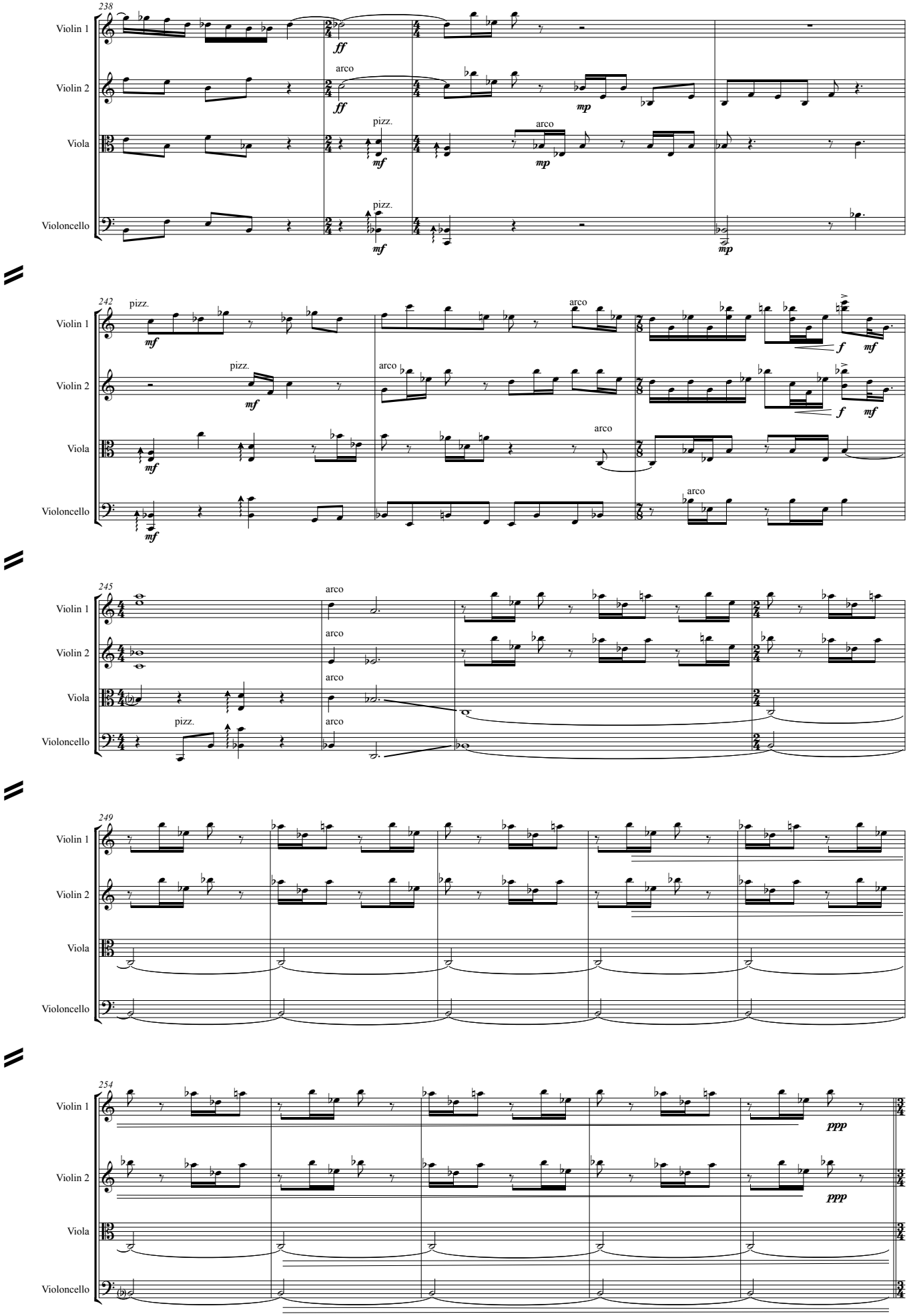

145
Violin 1
Violin 2
Viola
Violoncello
sul tasto
norm.
p
149
sul tasto
norm.
ppp
151
norm.
pizz.
Block off string to make low scraping noise
f
155
arco
160
pizz.

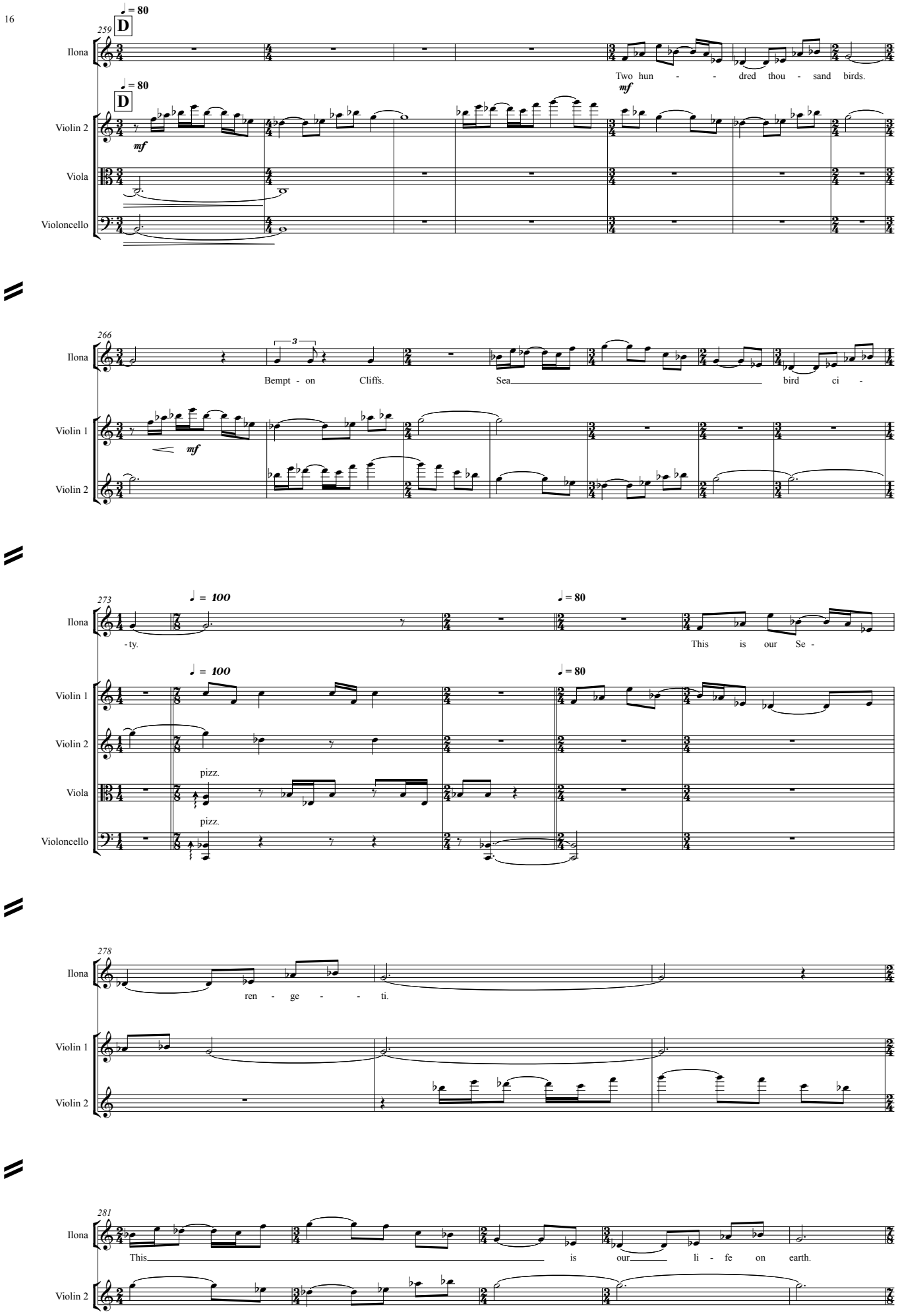

165
Violin 1
Violin 2
Viola
Violoncello
pizz.
ppp
169
mf
f
arco
173
177
180
pizz.
arco

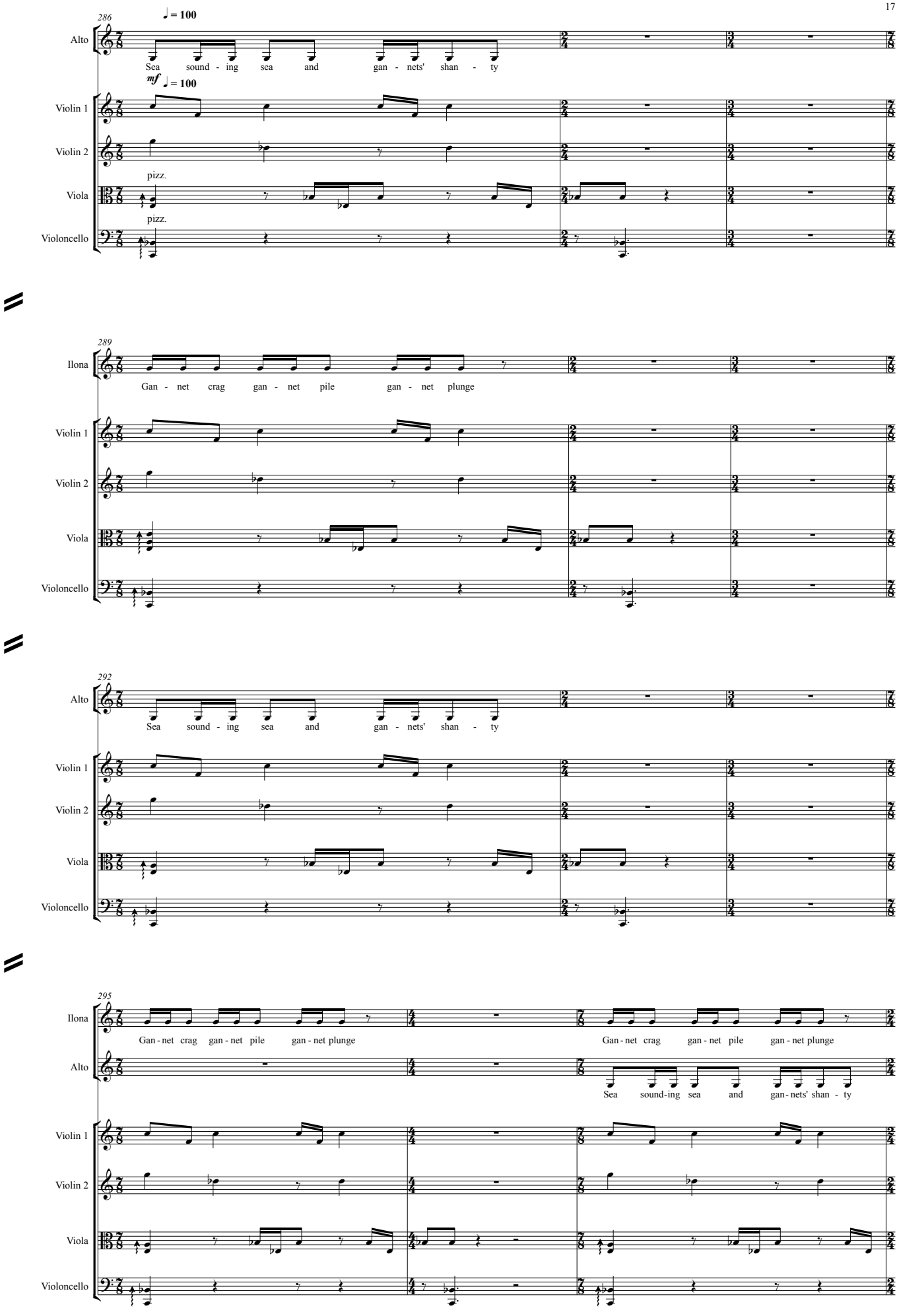

183
Violin 1
Violin 2
Viola
Violoncello
pizz.
187
ppp
mf
mp
arco
192
f
ff
197
202

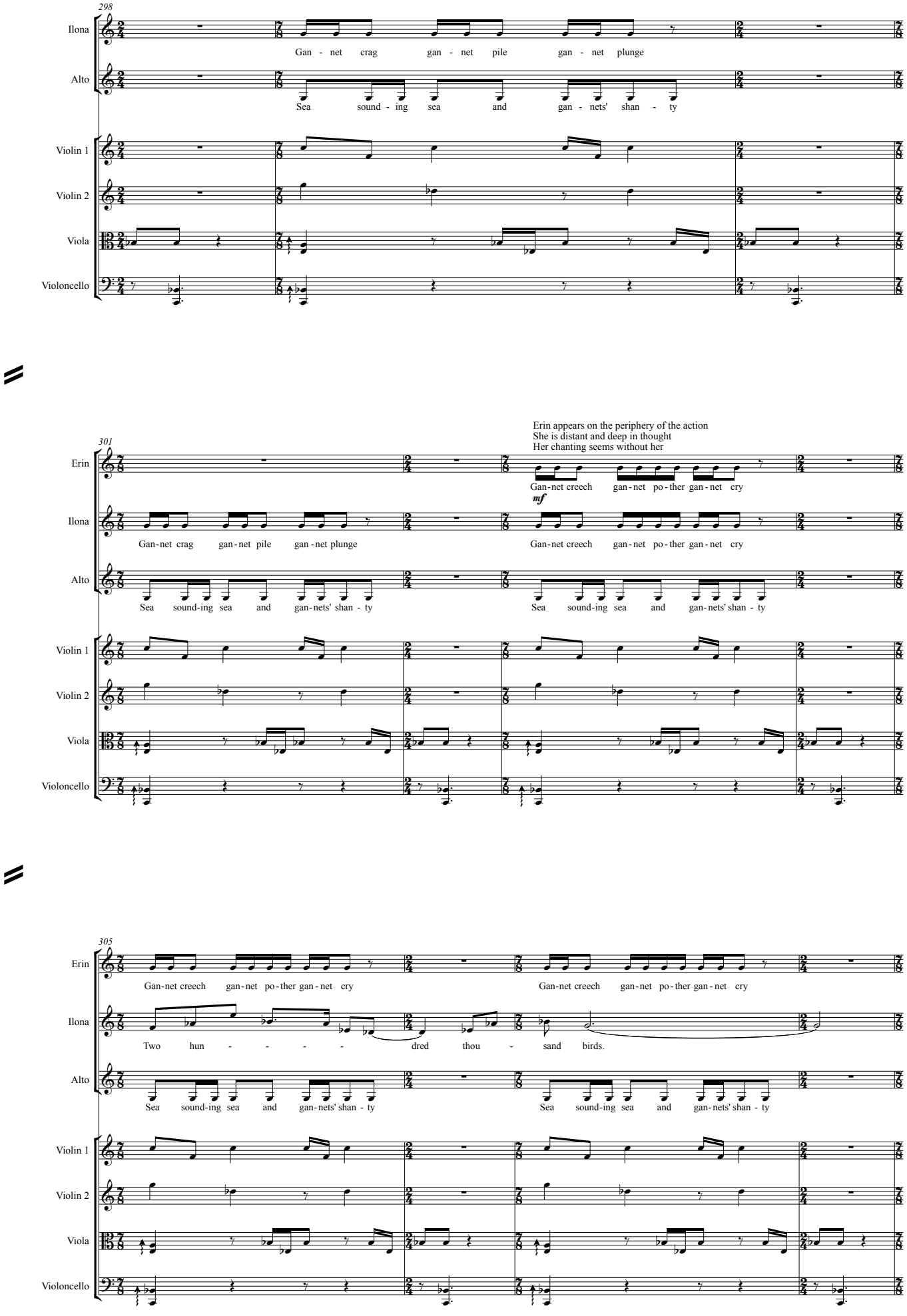

206
Violin 1
Violin 2
Viola
Violoncello
pizz.
arco
209
sul tasto
norm.
212
216
sul tasto
219
norm.

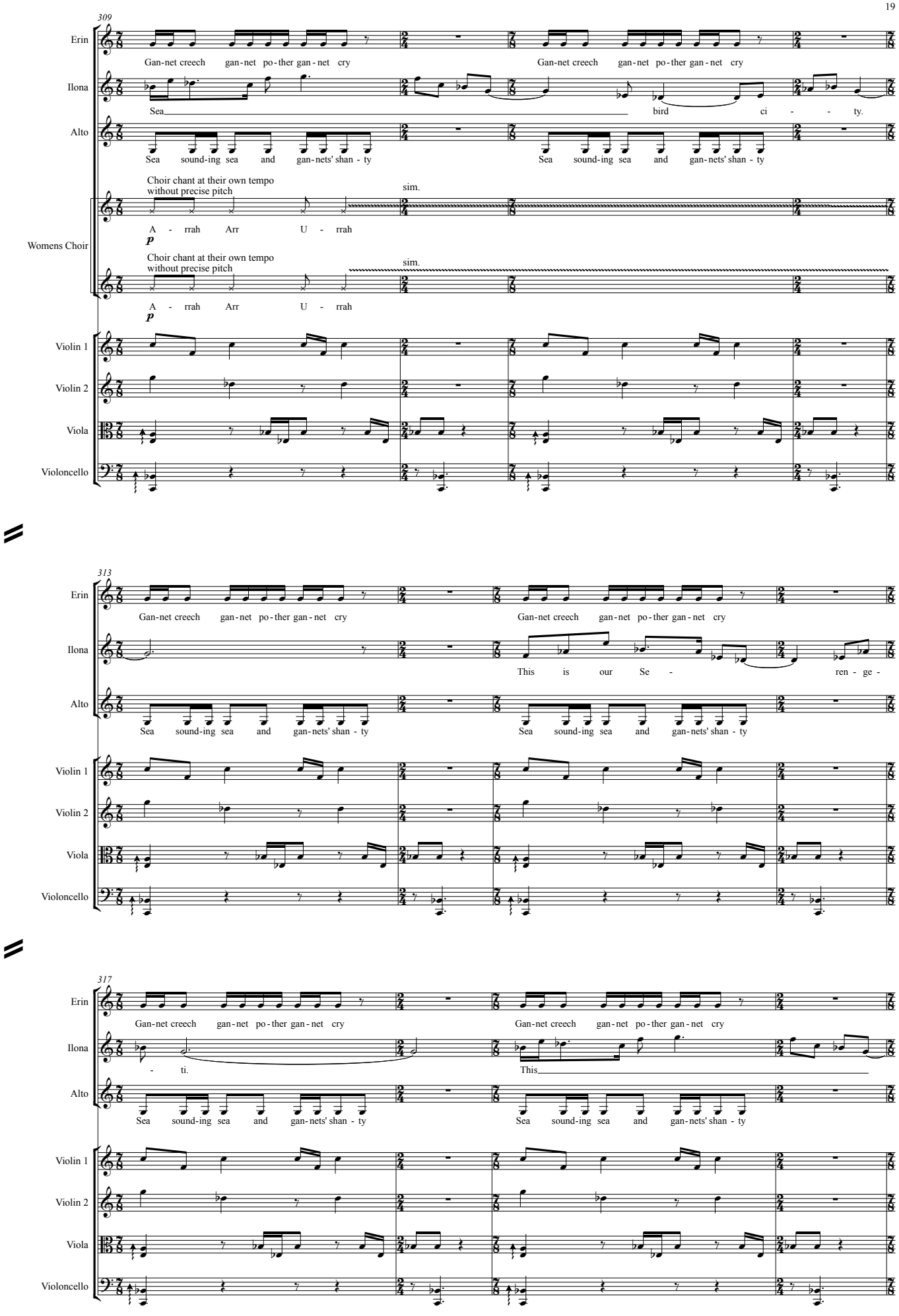

222
Violin 1
Violin 2
Viola
Violoncello
ff
f
mf
225
pizz.
228
arco
p
232
235

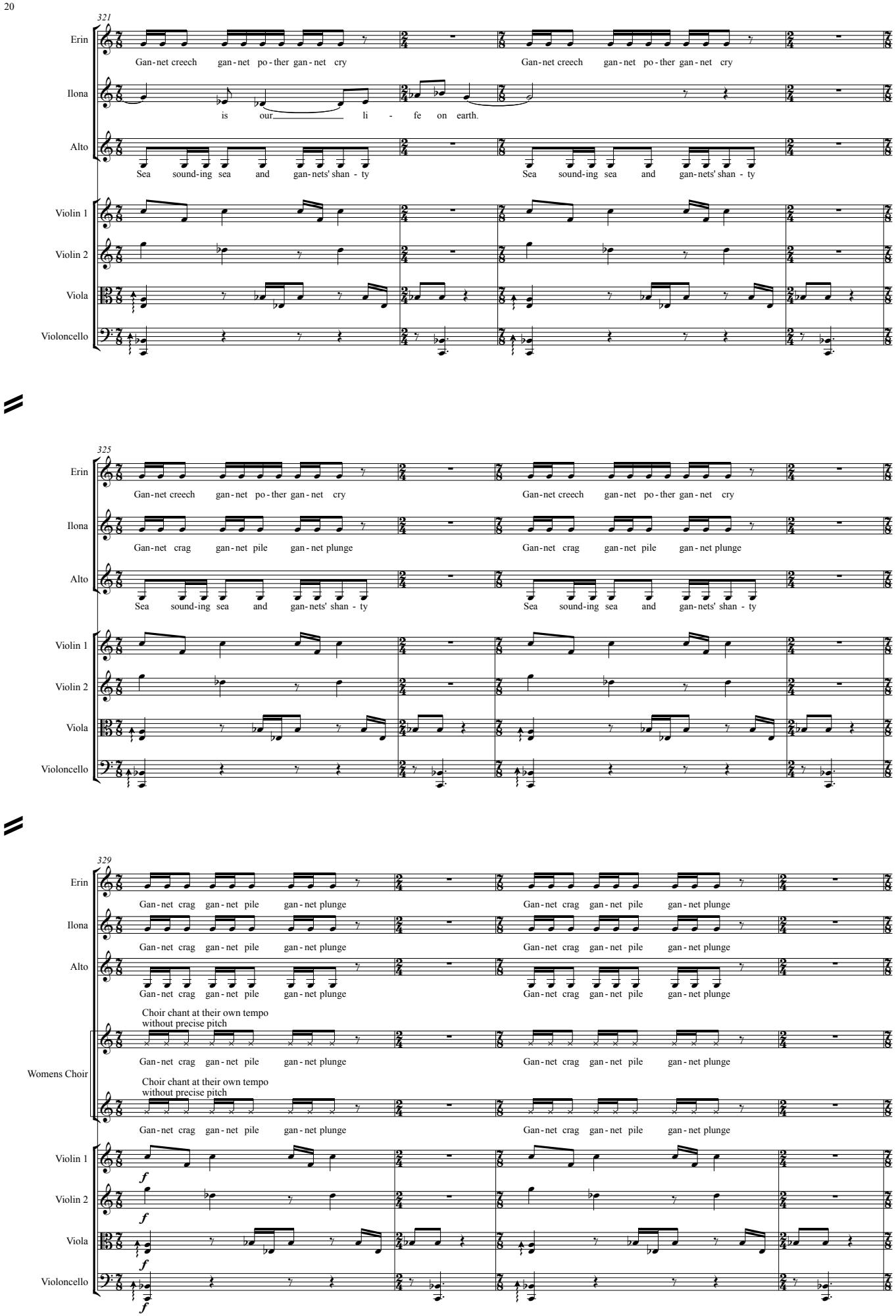

238
Violin 1
Violin 2
Viola
Violoncello
ff
arco
pizz.
mf
mp
242
f
245
249
254
ppp

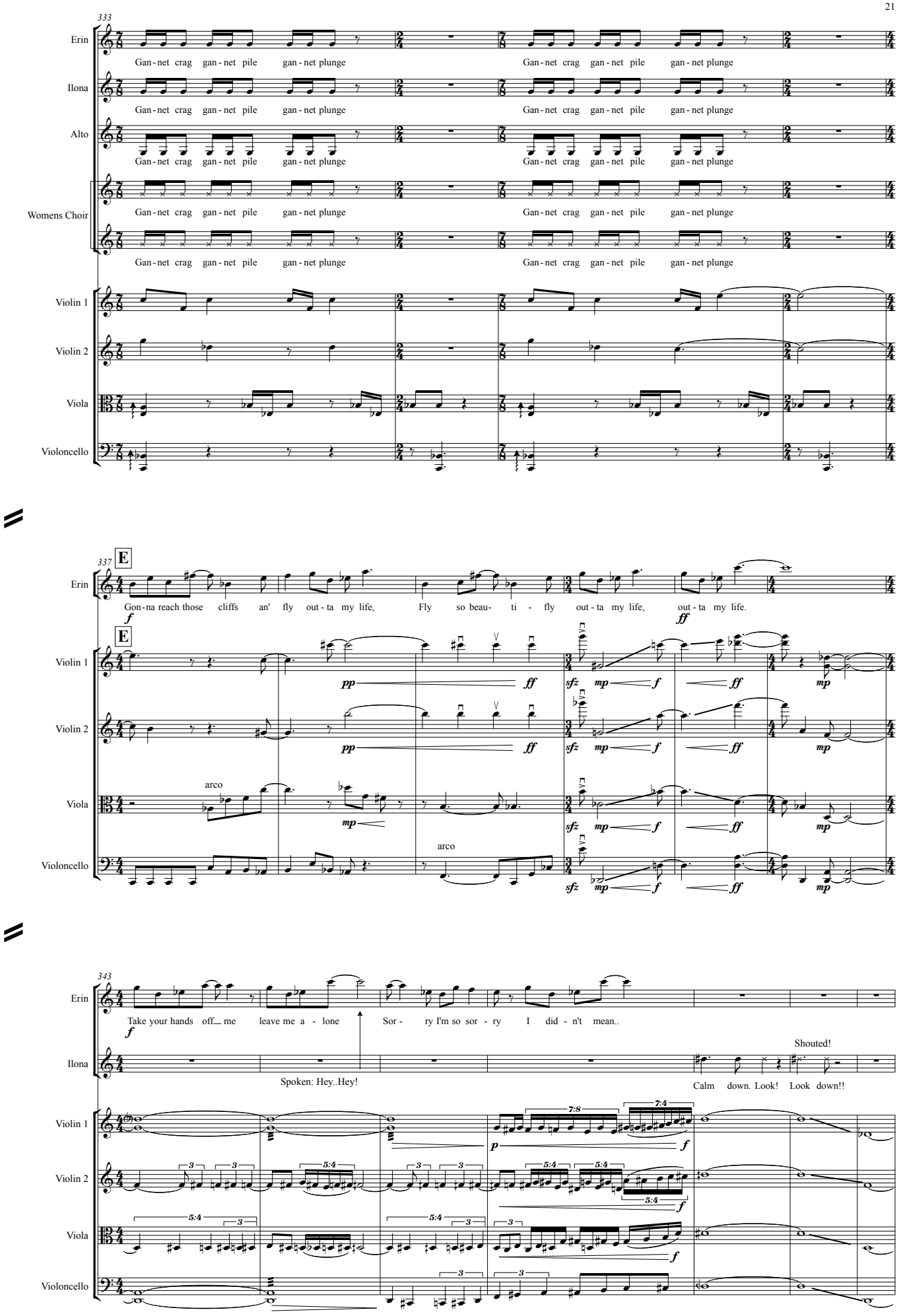

259
D
♩ = 80
Ilona
Two hun - - dred thou - sand birds.
mf
Violin 2
Viola
Violoncello
266
Bempt - on Cliffs.
Sea
bird ci -
Violin 1
273
♩ = 100
- ty.
This is our Se -
pizz.
278
ren - ge - - ti.
281
This is our li - fe on earth.

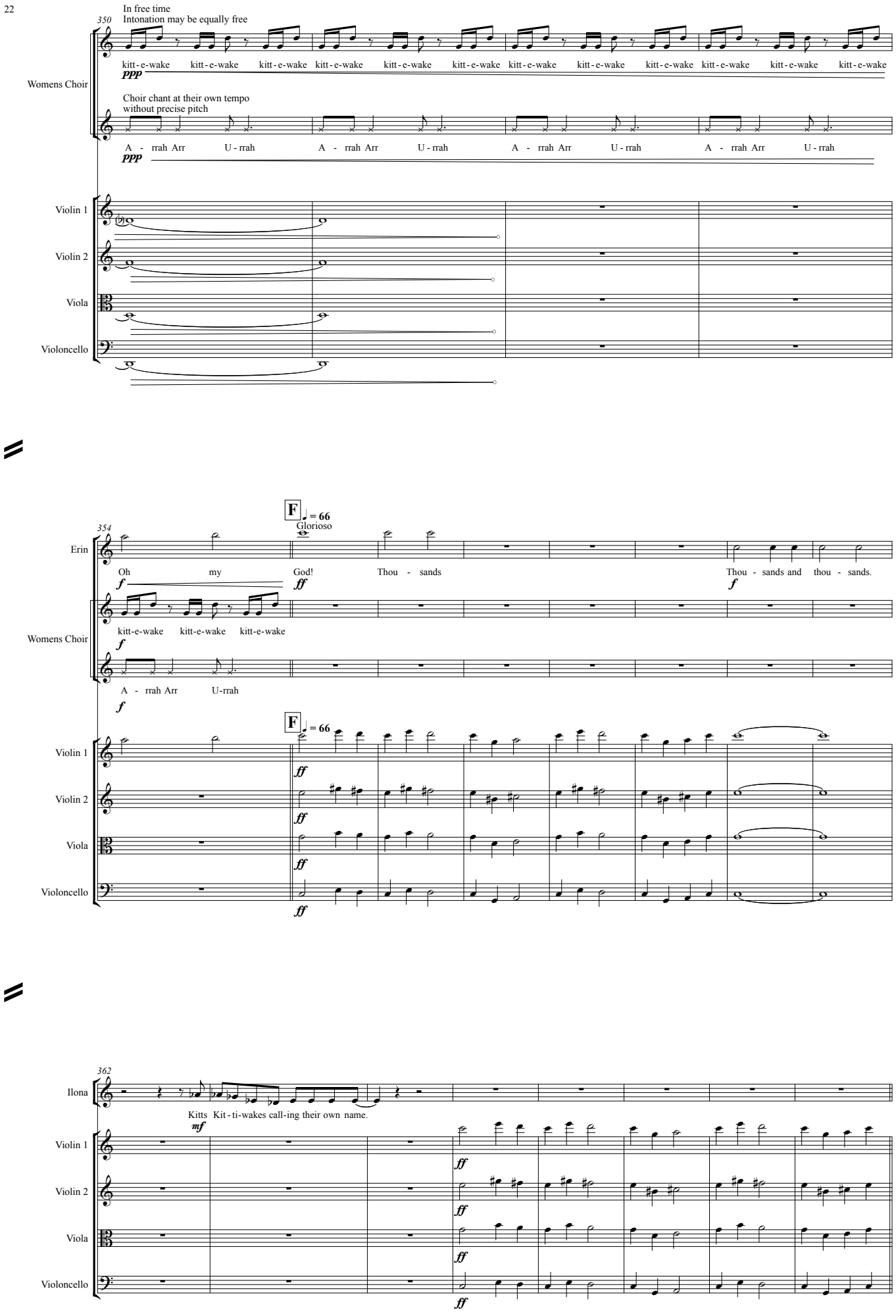

286
♩ = 100
Alto
Sea sound - ing sea and gan - nets' shan - ty
mf ♩ = 100
Violin 1
Violin 2
pizz.
Viola
pizz.
Violoncello
289
Ilona
Gan - net crag gan - net pile gan - net plunge
Violin 1
Violin 2
Viola
Violoncello
292
Alto
Sea sound - ing sea and gan - nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello
295
Ilona
Gan - net crag gan - net pile gan - net plunge
Gan - net crag gan - net pile gan - net plunge
Alto
Sea sound-ing sea and gan - nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello

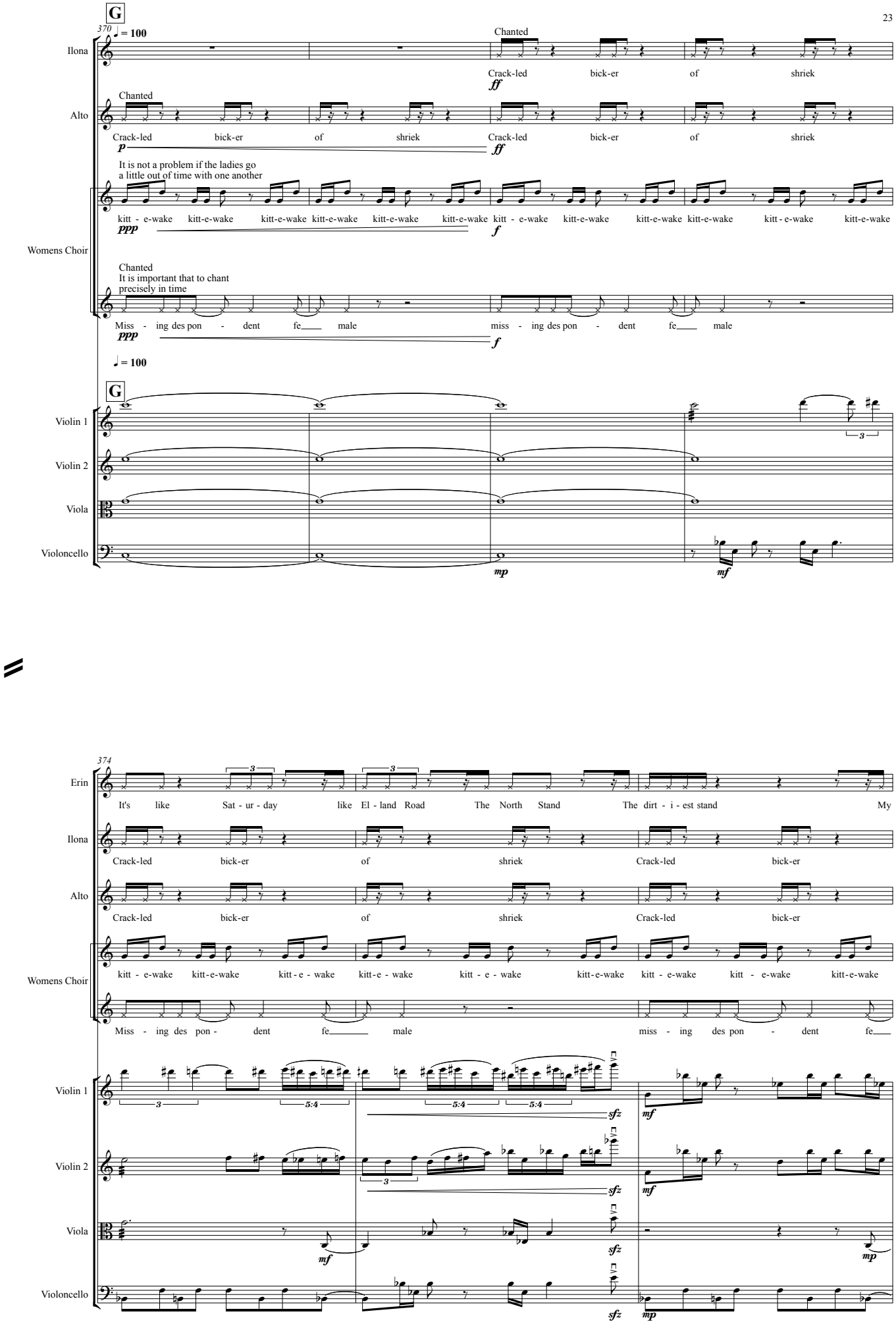

298
Ilona
Gan - net crag gan - net pile gan - net plunge
Alto
Sea sound - ing sea and gan - nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello
301
Erin
Erin appears on the periphery of the action
She is distant and deep in thought
Her chanting seems without her
Gan-net creech gan-net po-ther gan-net cry
mf
Ilona
Gan-net crag gan-net pile gan-net plunge
Gan-net creech gan-net po-ther gan-net cry
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello
305
Erin
Gan-net creech gan-net po-ther gan-net cry
Gan-net creech gan-net po-ther gan-net cry
Ilona
Two hun - - - - dred thou - sand birds.
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello


309
Erin
Gan-net creech gan-net po-ther gan-net cry
Gan-net creech gan-net po-ther gan-net cry
Ilona
Sea
bird ci - - ty.
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Choir chant at their own tempo
without precise pitch
sim.
A - rrah Arr U - rrah
p
Womens Choir
Choir chant at their own tempo
without precise pitch
sim.
A - rrah Arr U - rrah
p
Violin 1
Violin 2
Viola
Violoncello
313
Erin
Gan-net creech gan-net po-ther gan-net cry
Gan-net creech gan-net po-ther gan-net cry
Ilona
This is our Se - ren - ge -
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello
317
Erin
Gan-net creech gan-net po-ther gan-net cry
Gan-net creech gan-net po-ther gan-net cry
Ilona
- ti.
This
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello

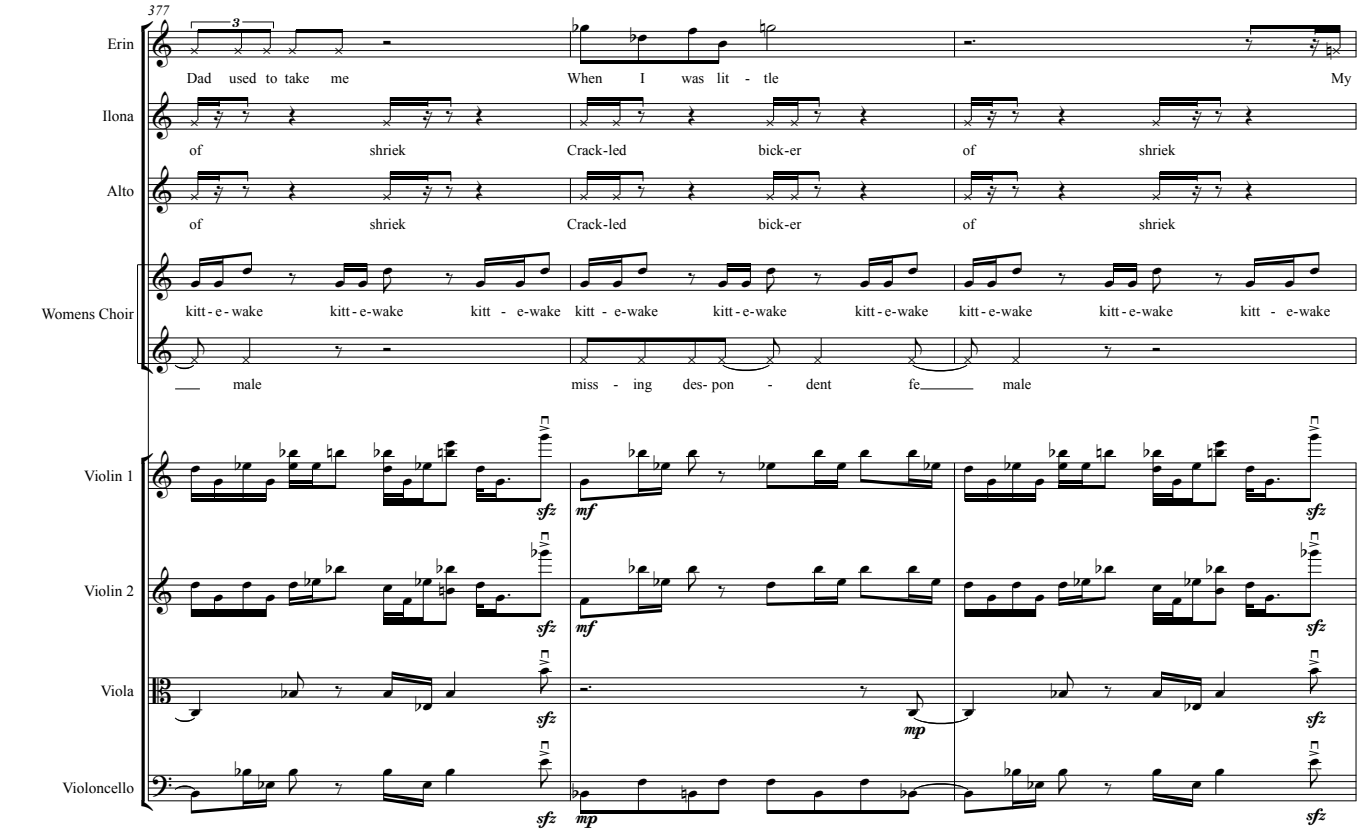

321
Erin
Gan-net creech gan-net po-ther gan-net cry
Gan-net creech gan-net po-ther gan-net cry
Ilona
is our li - fe on earth.
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello
325
Erin
Gan-net creech gan-net po-ther gan-net cry
Gan-net creech gan-net po-ther gan-net cry
Ilona
Gan-net crag gan-net pile gan-net plunge
Gan-net crag gan-net pile gan-net plunge
Alto
Sea sound-ing sea and gan-nets' shan - ty
Sea sound-ing sea and gan-nets' shan - ty
Violin 1
Violin 2
Viola
Violoncello
329
Erin
Gan-net crag gan-net pile gan-net plunge
Gan-net crag gan-net pile gan-net plunge
Ilona
Gan-net crag gan-net pile gan-net plunge
Gan-net crag gan-net pile gan-net plunge
Alto
Gan-net crag gan-net pile gan-net plunge
Gan-net crag gan-net pile gan-net plunge
Choir chant at their own tempo
without precise pitch
Womens Choir
Gan-net crag gan-net pile gan-net plunge
Gan-net crag gan-net pile gan-net plunge
Choir chant at their own tempo
without precise pitch
Gan-net crag gan-net pile gan-net plunge
Gan-net crag gan-net pile gan-net plunge
Violin 1
f
Violin 2
f
Viola
f
Violoncello
f

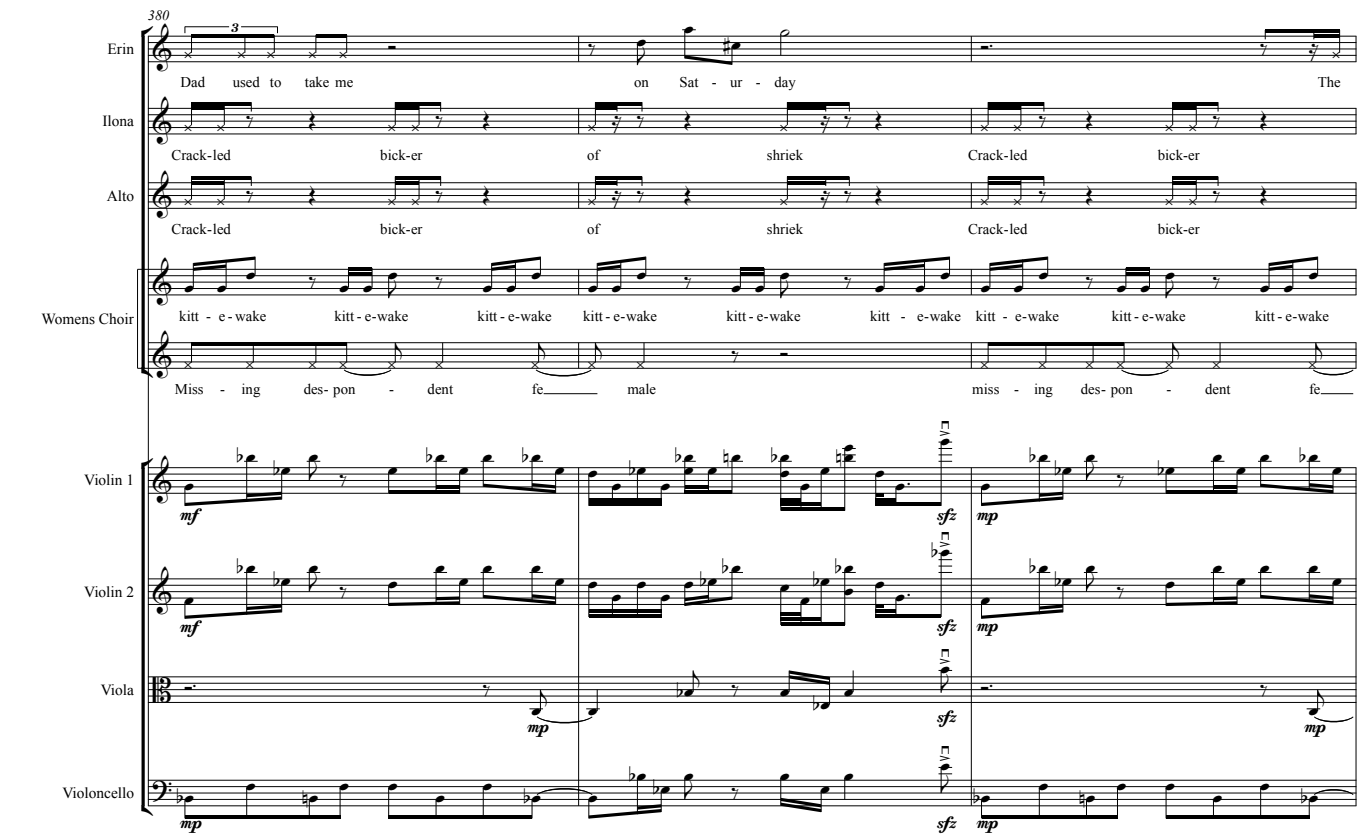

333
Erin
Ilona
Alto
Womens Choir
Violin 1
Violin 2
Viola
Violoncello
Gan - net crag gan - net pile gan - net plunge
Gan - net crag gan - net pile gan - net plunge
337
E
Gon - na reach those cliffs an' fly out - ta my life, Fly so beau- ti - fly out - ta my life, out - ta my life.
arco
343
Take your hands off_ me leave me a - lone Sor - ry I'm so sor - ry I did - n't mean..
Spoken: Hey..Hey!
Shouted!
Calm down. Look! Look down!!

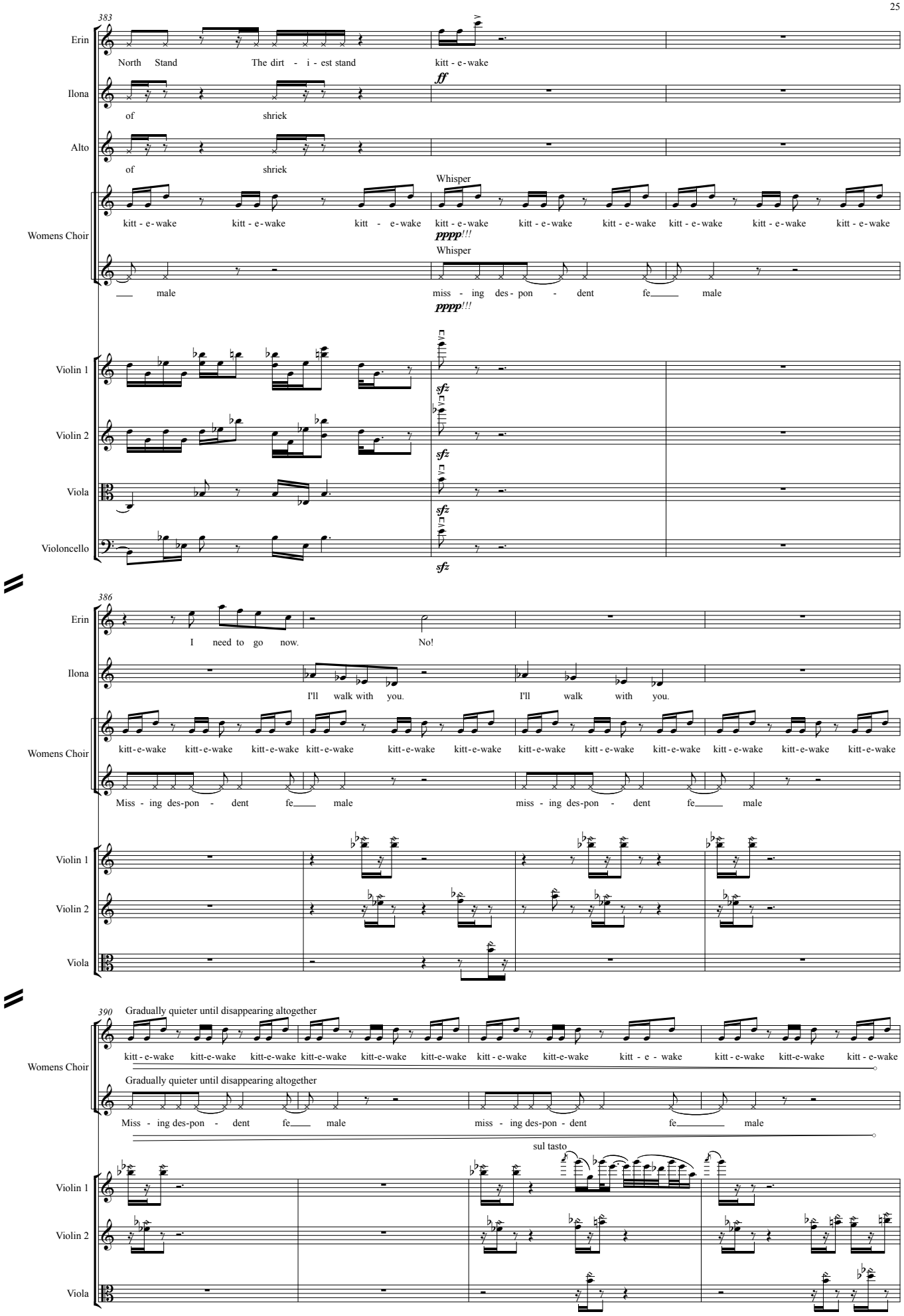

In free time
Intonation may be equally free
350
kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake
ppp
Womens Choir
Choir chant at their own tempo
without precise pitch
A - rrah Arr U - rrah A - rrah Arr U - rrah A - rrah Arr U - rrah A - rrah Arr U - rrah
ppp
Violin 1
Violin 2
Viola
Violoncello
F ♩ = 66
Glorioso
354
Erin
Oh my God! Thou - sands Thou - sands and thou - sands.
f ff f
Womens Choir
kitt-e-wake kitt-e-wake kitt-e-wake
f
A - rrah Arr U-rrah
f
F ♩ = 66
Violin 1
Violin 2
Viola
Violoncello
ff
362
Ilona
Kitts Kit - ti-wakes call-ing their own name.
mf
Violin 1
Violin 2
Viola
Violoncello
ff

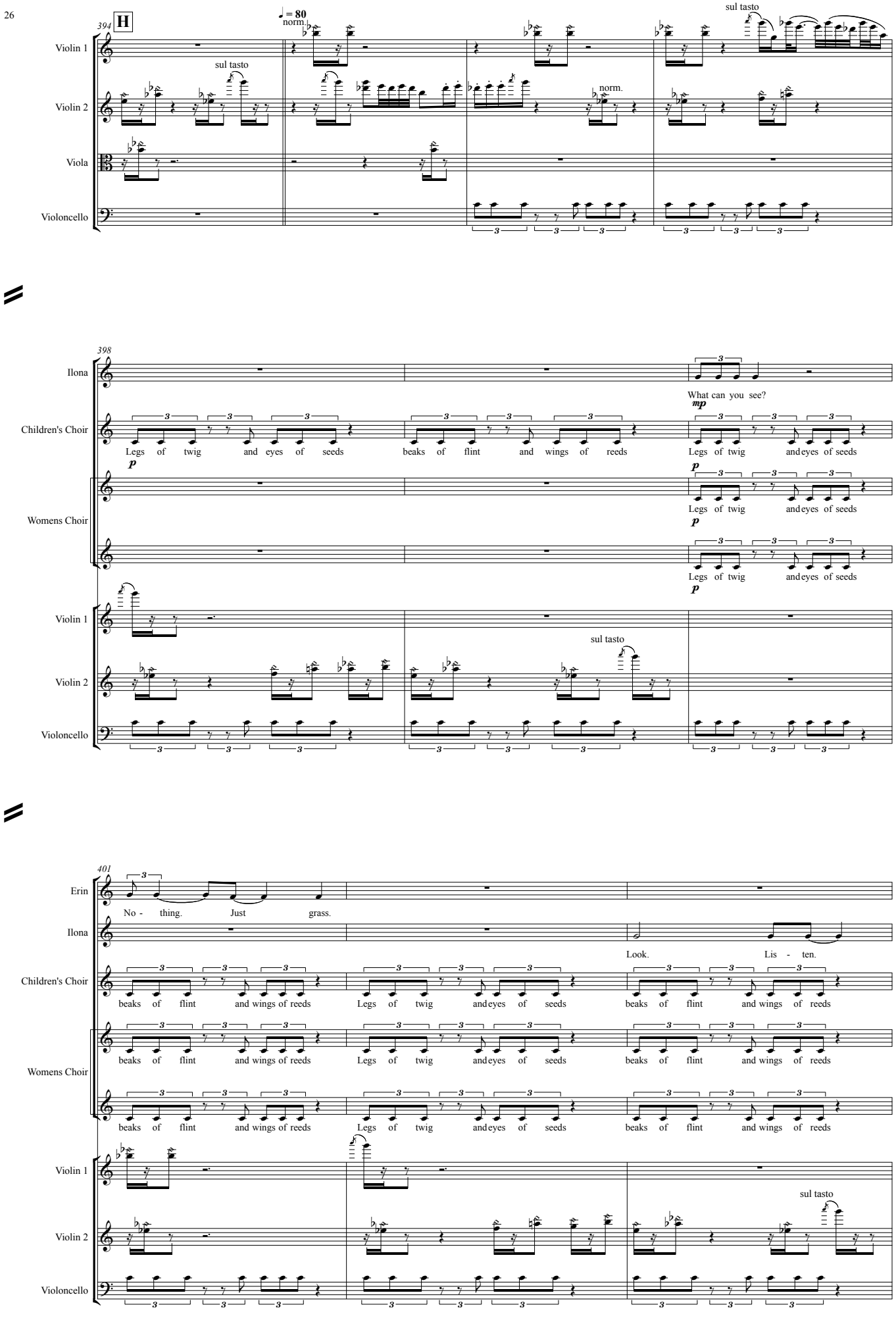

G
370
♩ = 100
Ilona
Chanted
Crack-led bick-er of shriek
ff
Alto
Chanted
Crack-led bick-er of shriek
p
Crack-led bick-er of shriek
ff
It is not a problem if the ladies go
a little out of time with one another
kitt - e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt-e-wake
ppp
kitt - e-wake kitt-e-wake kitt-e-wake kitt-e-wake kitt - e-wake kitt-e-wake
f
Womens Choir
Chanted
It is important that to chant
precisely in time
Miss - ing des pon - dent fe male
ppp
miss - ing des pon - dent fe male
f
♩ = 100
G
Violin 1
3
Violin 2
Viola
Violoncello
mp
mf

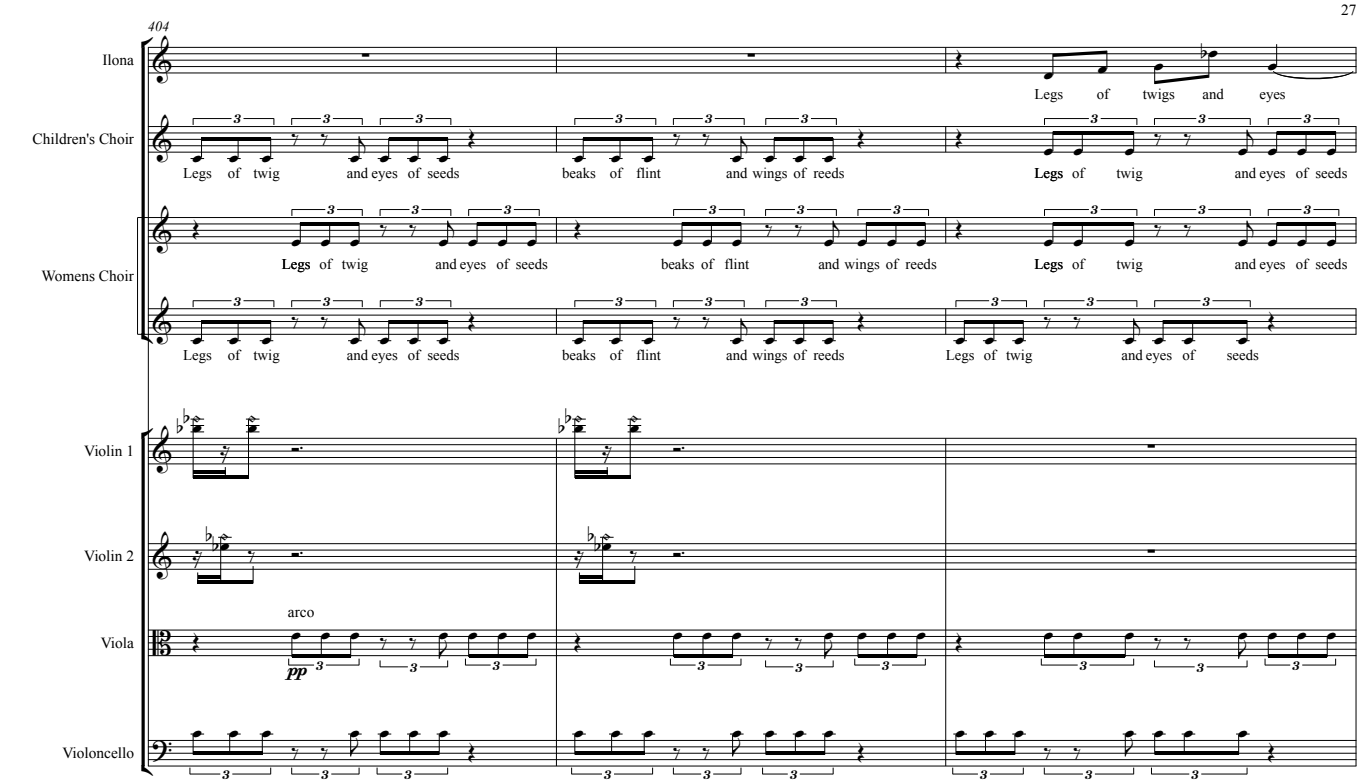
374
Erin
3
3
It's like Sat - ur - day like El - land Road The North Stand The dirt - i - est stand My
Ilona
Crack-led bick-er of shriek Crack-led bick-er
Alto
Crack-led bick-er of shriek Crack-led bick-er
Womens Choir
kitt - e-wake kitt-e-wake kitt - e - wake kitt-e - wake kitt - e - wake kitt-e-wake kitt - e-wake kitt - e-wake kitt-e-wake
Miss - ing des pon - dent fe male miss - ing des pon - dent fe
Violin 1
3
5:4
5:4
5:4
sfz
mf
Violin 2
3
sfz
mf
Viola
mf
sfz
mp
Violoncello
sfz
mp

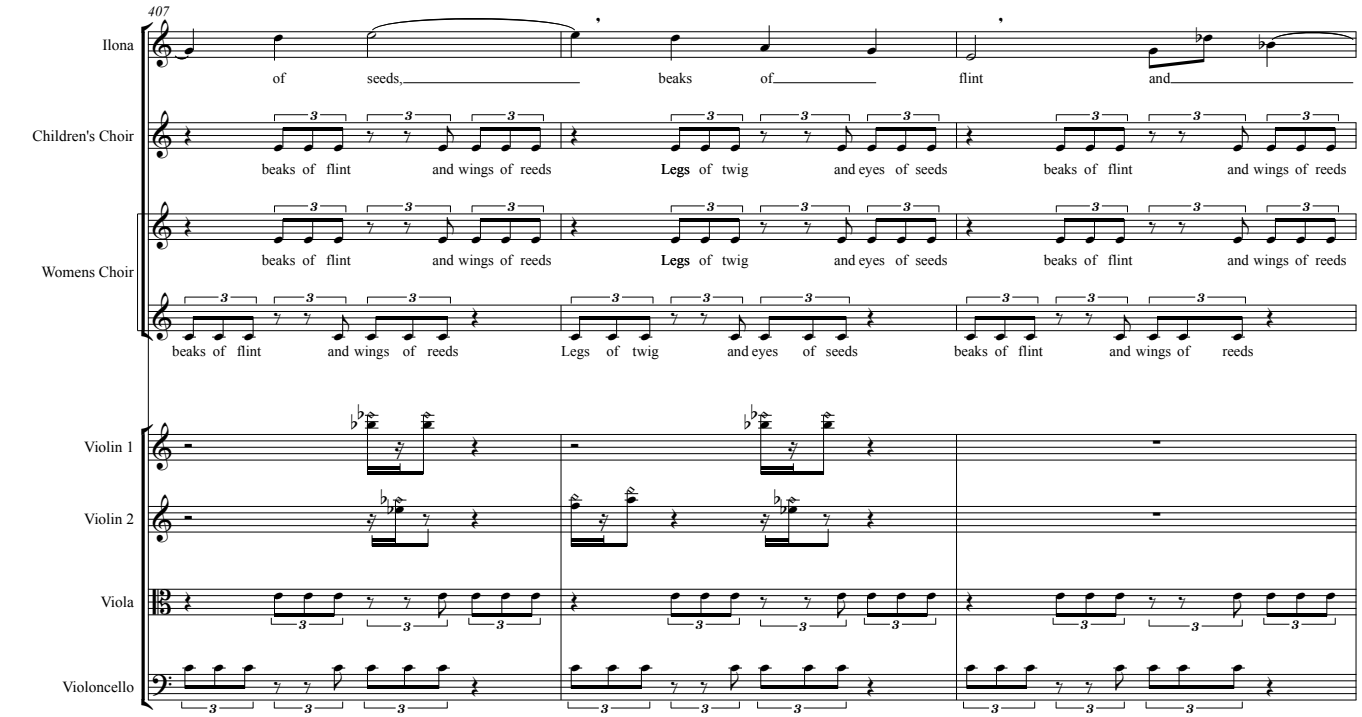

377
3
Erin
Dad used to take me When I was lit - tle My
Ilona
of shriek Crack-led bick-er of shriek
Alto
of shriek Crack-led bick-er of shriek
Womens Choir
kitt - e - wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake
male miss - ing des- pon - dent fe male
Violin 1
Violin 2
Viola
Violoncello
sfz
mf
mp

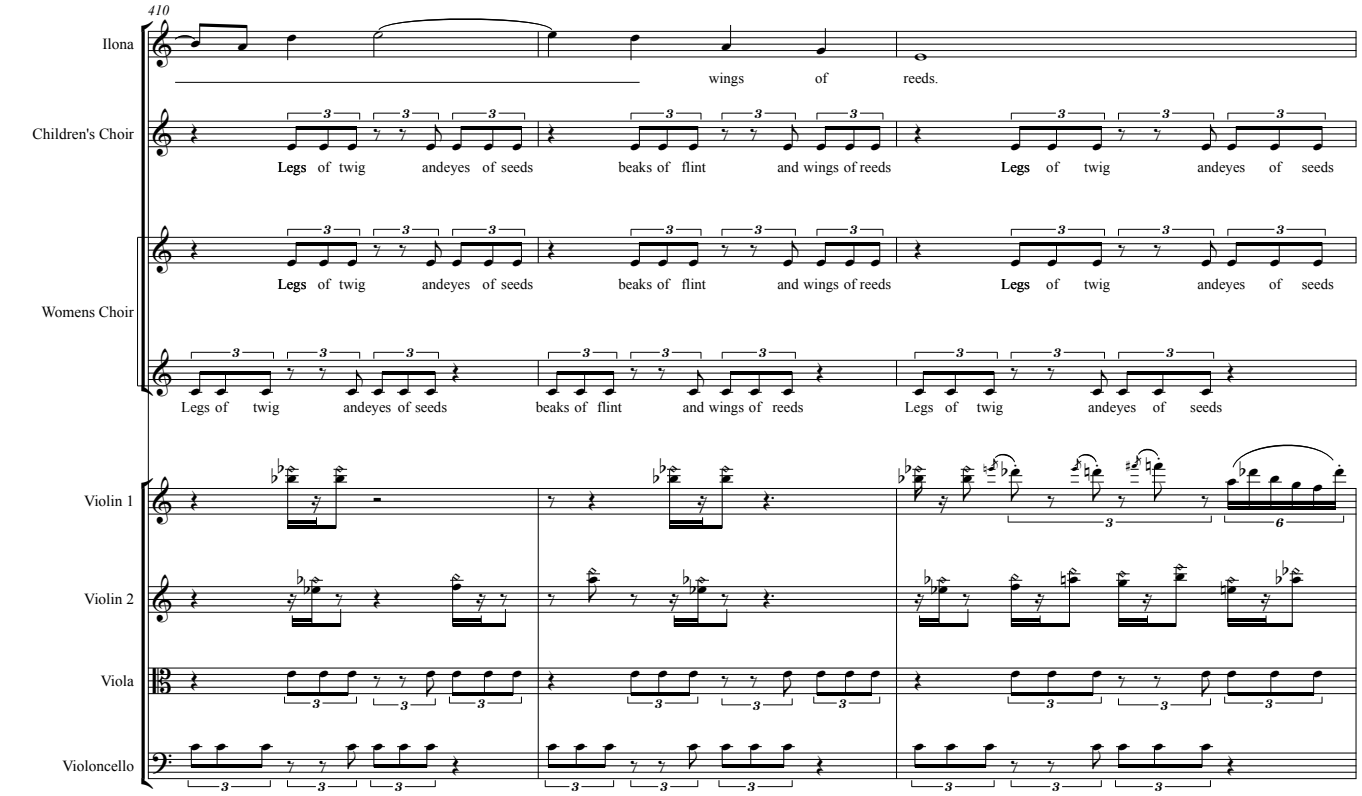

380
3
Erin
Dad used to take me on Sat - ur - day The
Ilona
Crack-led bick-er of shriek Crack-led bick-er
Alto
Crack-led bick-er of shriek Crack-led bick-er
Womens Choir
kitt - e - wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake
Miss - ing des- pon - dent fe male miss - ing des- pon - dent fe
Violin 1
Violin 2
Viola
Violoncello
mf
sfz
mp

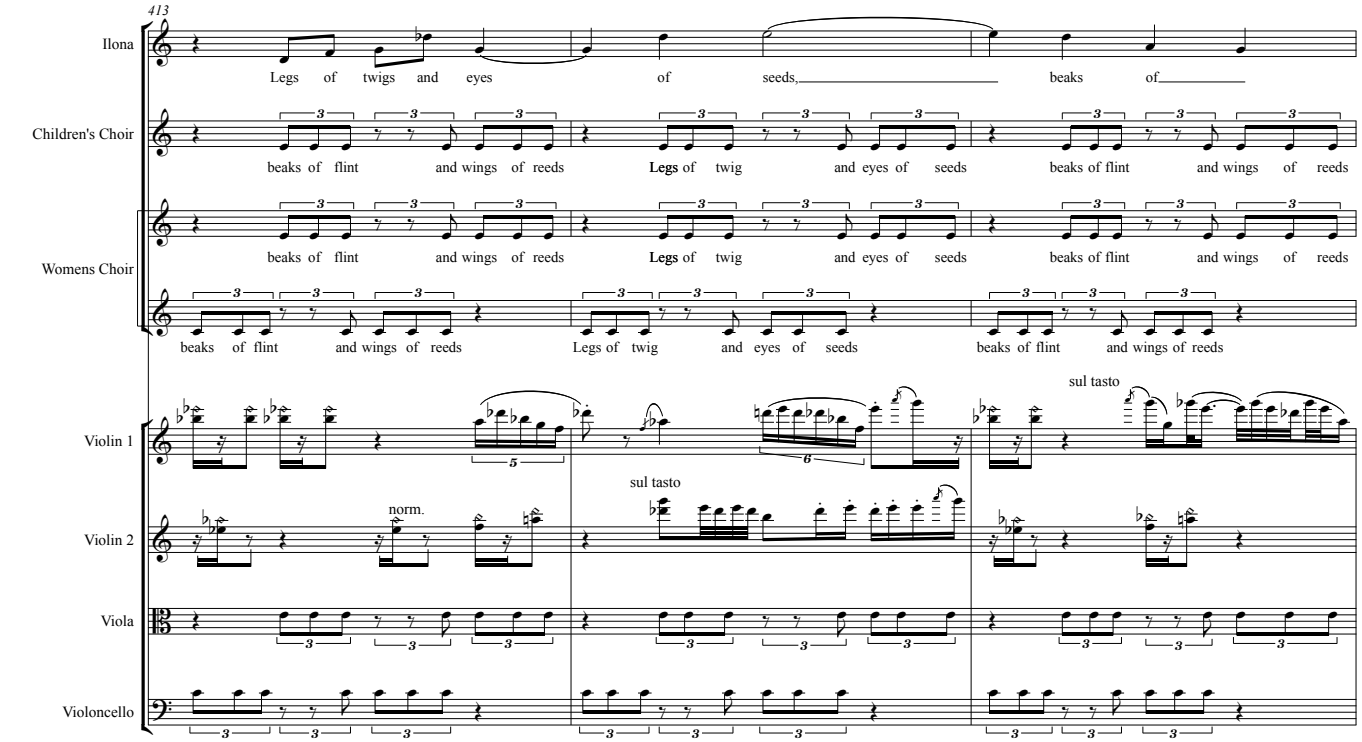

383
Erin
North Stand The dirt - i - est stand kitt - e - wake
Ilona
ff
of shriek
Alto
of shriek
Whisper
Womens Choir
kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake
pppp!!!
Whisper
male miss - ing des - pon - dent fe male
pppp!!!
Violin 1
Violin 2
Viola
Violoncello
sfz
386
Erin
I need to go now. No!
Ilona
I'll walk with you. I'll walk with you.
Womens Choir
kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake
Miss - ing des - pon - dent fe male miss - ing des - pon - dent fe male
Violin 1
Violin 2
Viola
390
Gradually quieter until disappearing altogether
Womens Choir
kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake kitt - e - wake
Gradually quieter until disappearing altogether
Miss - ing des - pon - dent fe male miss - ing des - pon - dent fe male
sul tasto
Violin 1
Violin 2
Viola

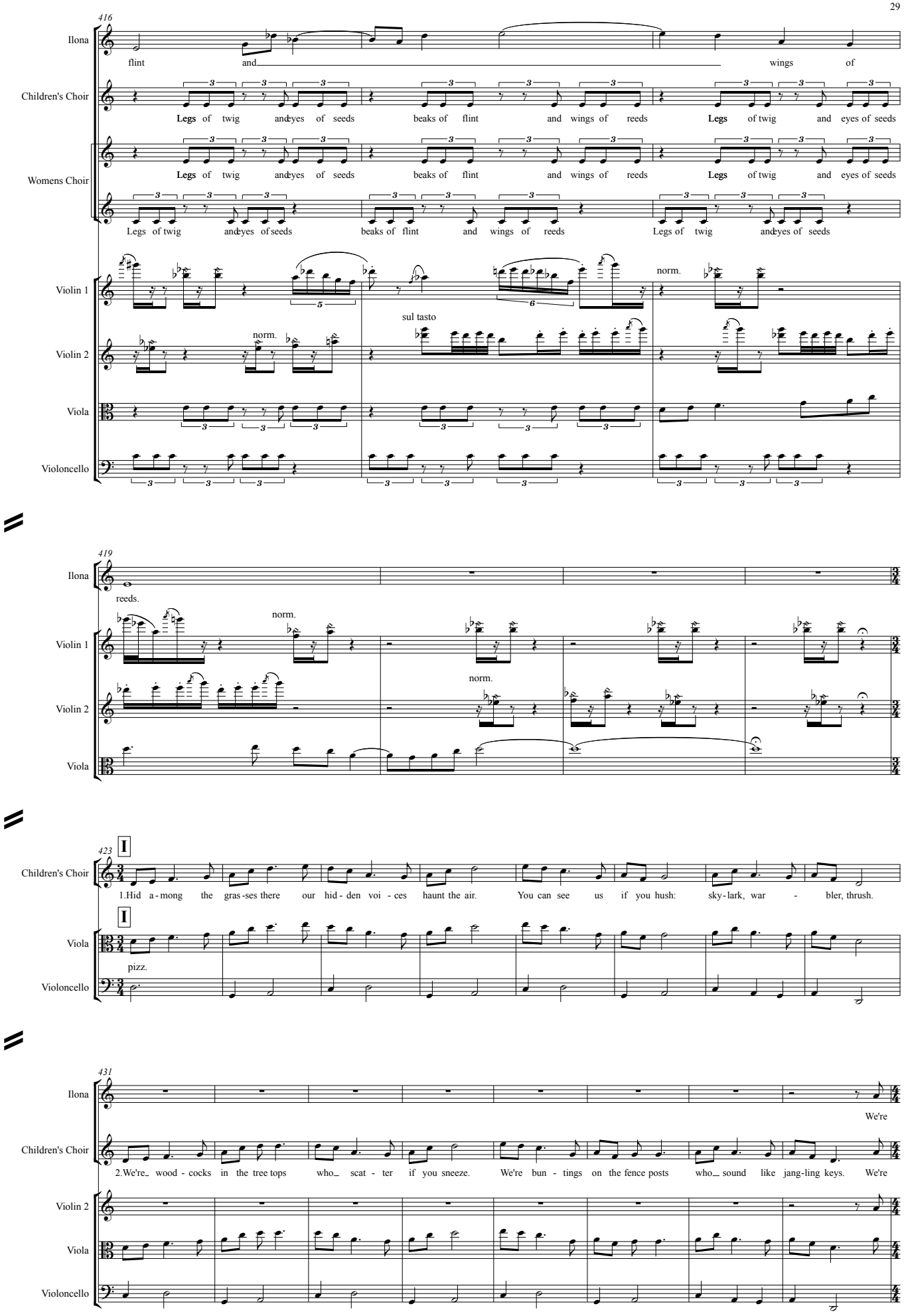

394
H
♩ = 80
norm.
sul tasto
norm.
sul tasto
Violin 1
Violin 2
Viola
Violoncello
398
Ilona
What can you see?
mp
Children's Choir
Legs of twig and eyes of seeds
beaks of flint and wings of reeds
Legs of twig and eyes of seeds
p
Womens Choir
Legs of twig and eyes of seeds
Violin 1
sul tasto
Violin 2
Violoncello
401
Erin
No - thing. Just grass.
Ilona
Look. Lis - ten.
Children's Choir
beaks of flint and wings of reeds
Legs of twig and eyes of seeds
Womens Choir
Violin 1
sul tasto
Violin 2
Violoncello

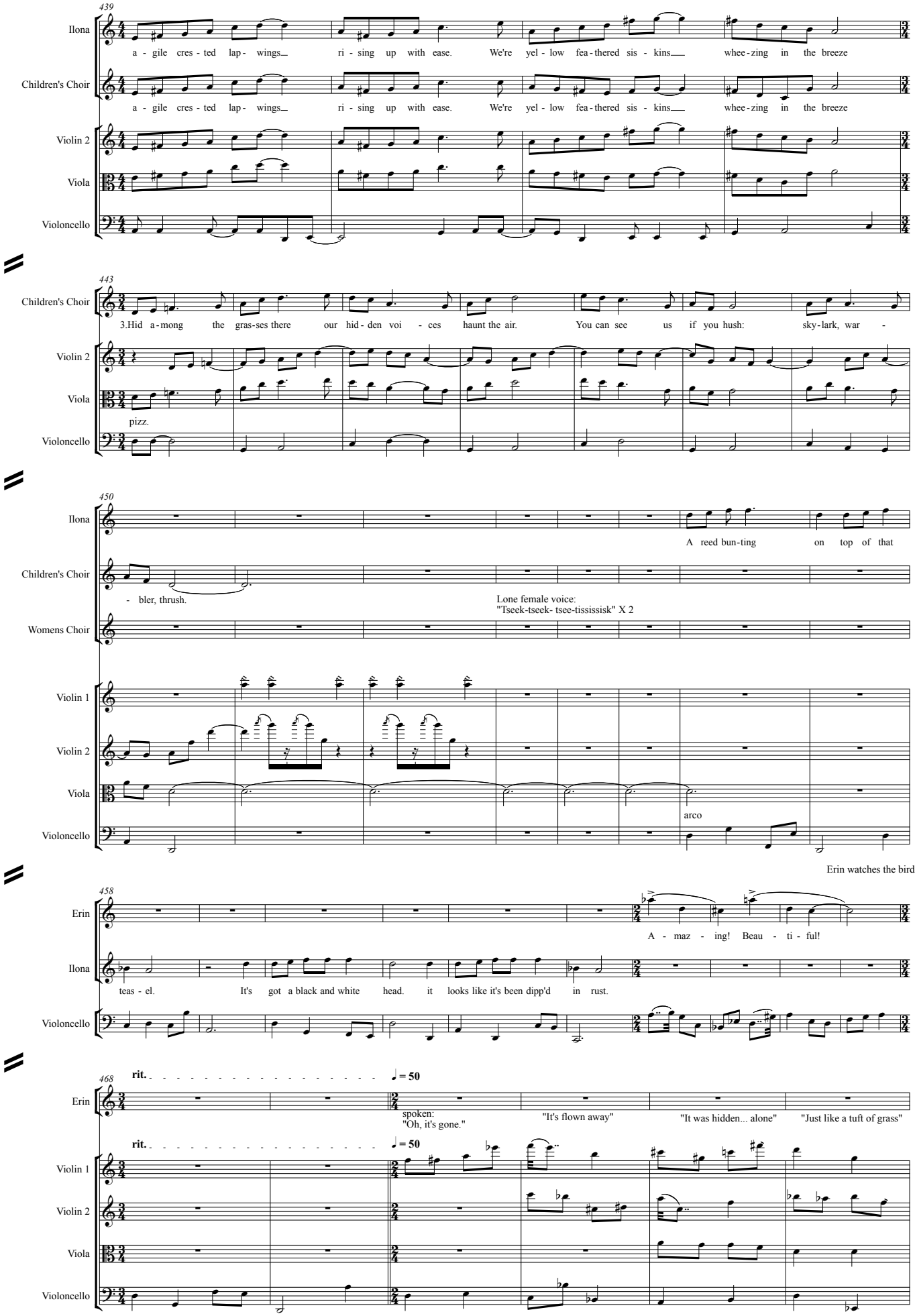

404
Ilona
Legs of twigs and eyes
Children's Choir
Legs of twig and eyes of seeds
beaks of flint
and wings of reeds
Legs of twig and eyes of seeds
Womens Choir
Legs of twig and eyes of seeds
beaks of flint
and wings of reeds
Legs of twig and eyes of seeds
Legs of twig and eyes of seeds
beaks of flint
and wings of reeds
Legs of twig and eyes of seeds
Violin 1
Violin 2
arco
pp
Viola
Violoncello

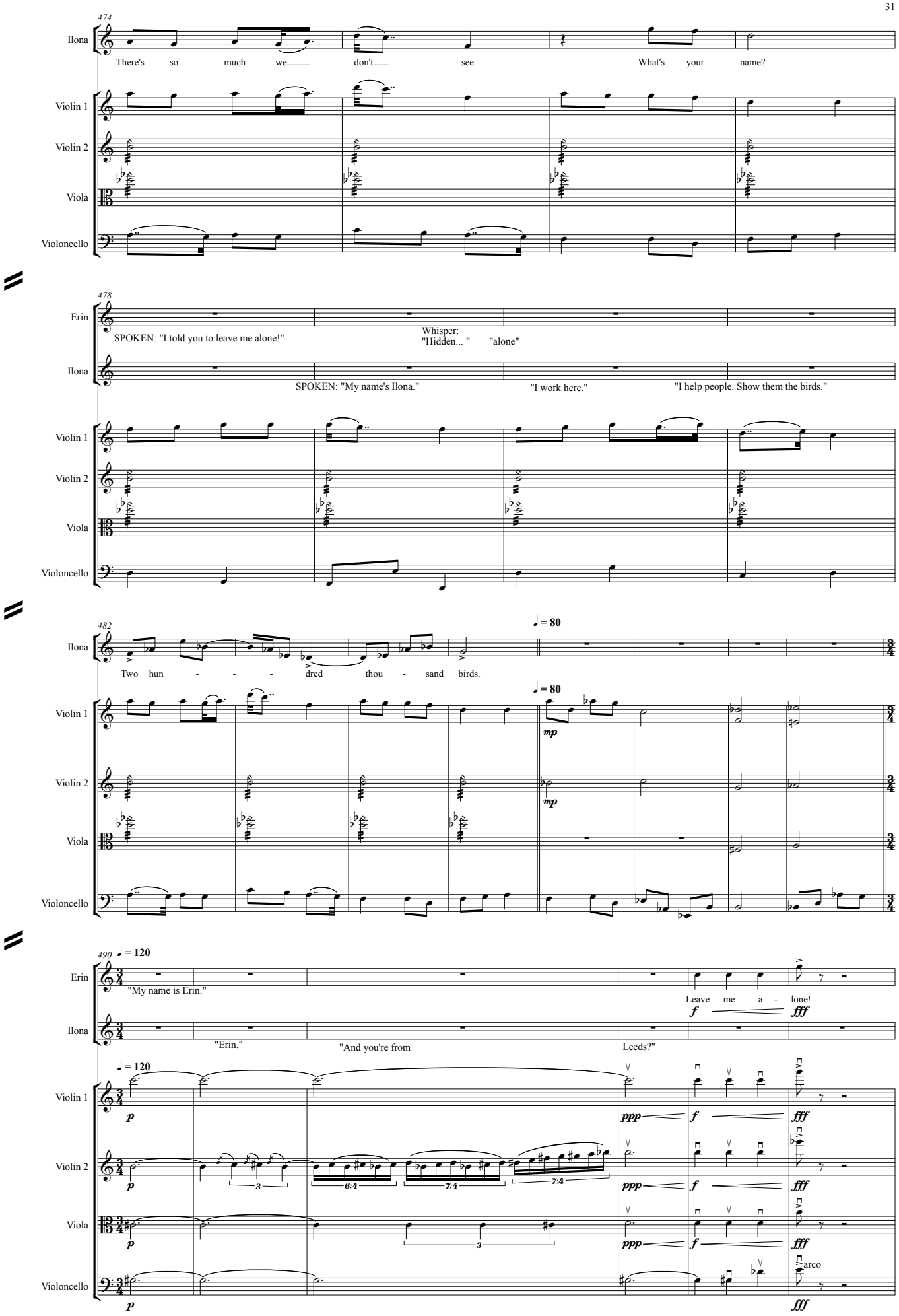

407
Ilona
of seeds,
beaks of
flint
and
Children's Choir
beaks of flint and wings of reeds
Legs of twig and eyes of seeds
beaks of flint and wings of reeds
Womens Choir
beaks of flint and wings of reeds
Legs of twig and eyes of seeds
beaks of flint and wings of reeds
beaks of flint and wings of reeds
Legs of twig and eyes of seeds
beaks of flint and wings of reeds
Violin 1
Violin 2
Viola
Violoncello

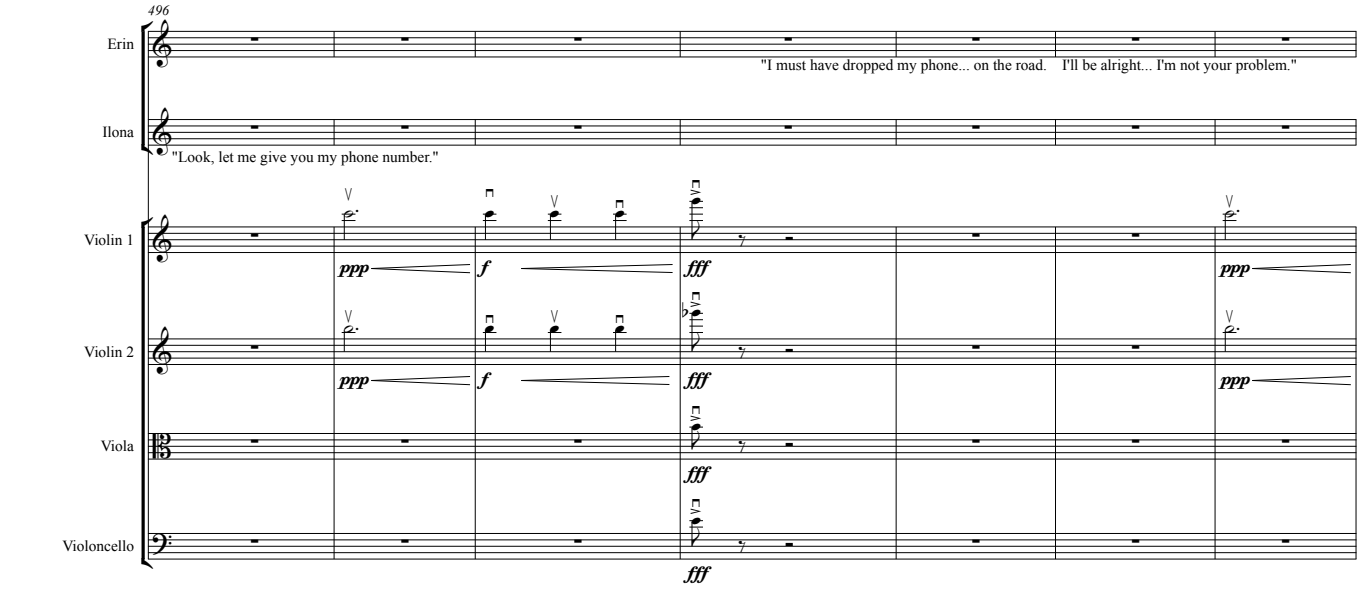

410
Ilona
wings of reeds.
Children's Choir
Legs of twig andeyes of seeds beaks of flint and wings of reeds Legs of twig andeyes of seeds
Womens Choir
Legs of twig andeyes of seeds beaks of flint and wings of reeds Legs of twig andeyes of seeds
Violin 1
Violin 2
Viola
Violoncello

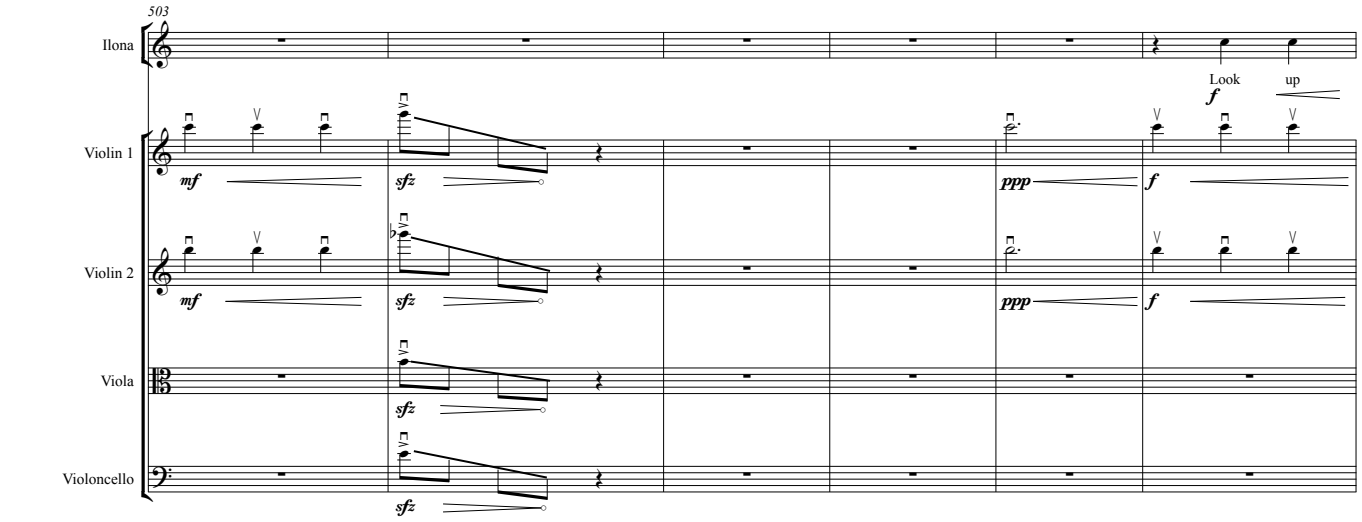

413
Ilona
Legs of twigs and eyes of seeds, beaks of
Children's Choir
beaks of flint and wings of reeds Legs of twig and eyes of seeds beaks of flint and wings of reeds
Womens Choir
beaks of flint and wings of reeds Legs of twig and eyes of seeds beaks of flint and wings of reeds
Violin 1
sul tasto
Violin 2
norm.
sul tasto
Viola
Violoncello

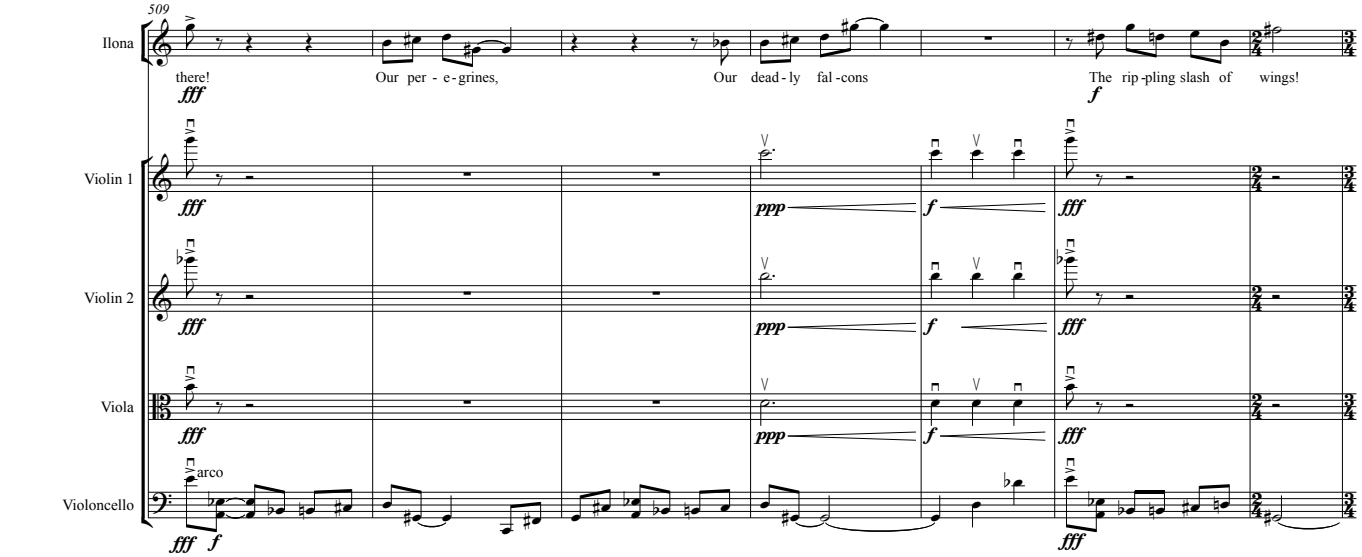

416
Ilona
flint and wings of
Children's Choir
Legs of twig and eyes of seeds beaks of flint and wings of reeds Legs of twig and eyes of seeds
Womens Choir
Legs of twig and eyes of seeds beaks of flint and wings of reeds Legs of twig and eyes of seeds
Legs of twig and eyes of seeds beaks of flint and wings of reeds Legs of twig and eyes of seeds
Violin 1
norm.
sul tasto
Violin 2
norm.
Viola
Violoncello
419
Ilona
reeds.
Violin 1
norm.
Violin 2
norm.
Viola
423
I
Children's Choir
1.Hid a - mong the gras - ses there our hid - den voi - ces haunt the air. You can see us if you hush: sky - lark, war - bler, thrush.
I
Viola
pizz.
Violoncello
431
Ilona
We're
Children's Choir
2.We're_ wood - cocks in the tree tops who_ scat - ter if you sneeze. We're bun - tings on the fence posts who_ sound like jang-ling keys. We're
Violin 2
Viola
Violoncello

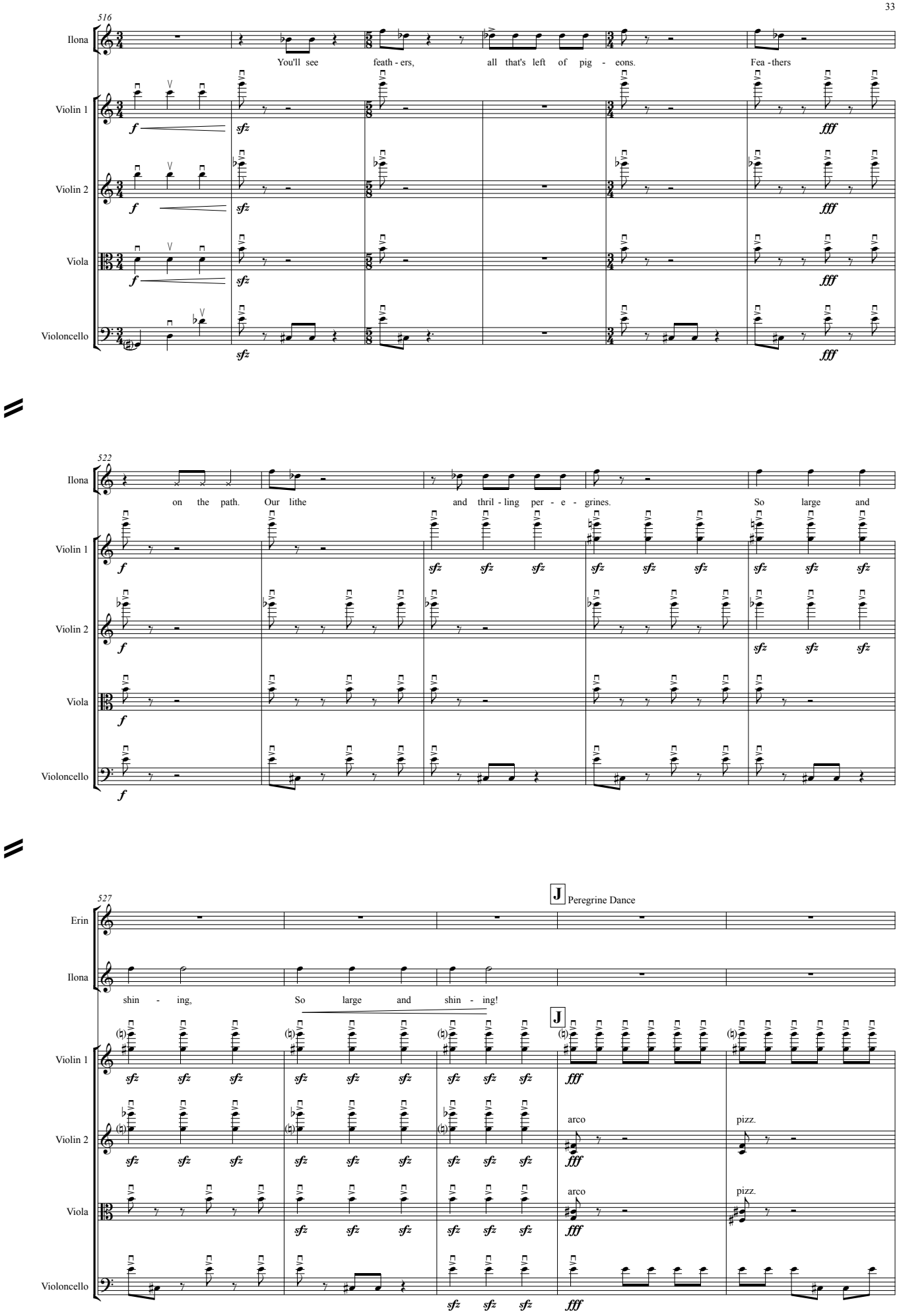

439
Ilona
a - gile cres - ted lap - wings ri - sing up with ease. We're yel - low fea - thered sis - kins whee - zing in the breeze
Children's Choir
a - gile cres - ted lap - wings ri - sing up with ease. We're yel - low fea - thered sis - kins whee - zing in the breeze
Violin 2
Viola
Violoncello
443
Children's Choir
3.Hid a - mong the gras - ses there our hid - den voi - ces haunt the air. You can see us if you hush: sky - lark, war -
Violin 2
Viola
pizz.
Violoncello
450
Ilona
A reed bun - ting on top of that
Children's Choir
- bler, thrush.
Lone female voice:
"Tseek-tseek- tsee-tissisisk" X 2
Womens Choir
Violin 1
Violin 2
Viola
arco
Violoncello
Erin watches the bird
458
Erin
A - maz - ing! Beau - ti - ful!
Ilona
teas - el. It's got a black and white head. it looks like it's been dipp'd in rust.
Violoncello
468
rit.
♩ = 50
Erin
spoken:
"Oh, it's gone."
"It's flown away"
"It was hidden... alone"
"Just like a tuft of grass"
rit.
♩ = 50
Violin 1
Violin 2
Viola
Violoncello

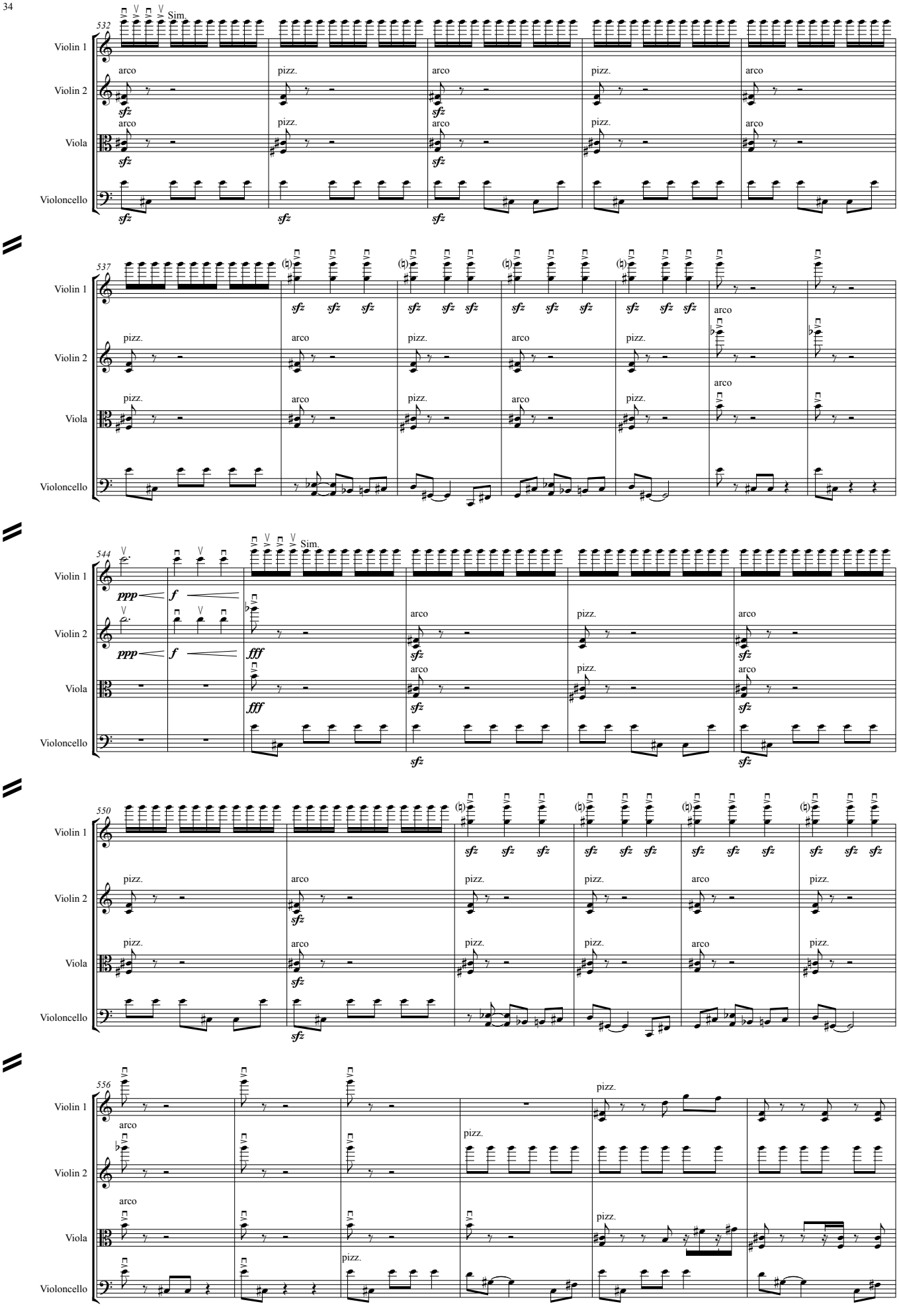

474
Ilona
There's so much we___ don't___ see. What's your name?
Violin 1
Violin 2
Viola
Violoncello
478
Erin
SPOKEN: "I told you to leave me alone!"
Whisper:
"Hidden... " "alone"
Ilona
SPOKEN: "My name's Ilona."
"I work here."
"I help people. Show them the birds."
Violin 1
Violin 2
Viola
Violoncello
482
♩ = 80
Ilona
Two hun - - - dred thou - sand birds.
♩ = 80
mp
Violin 1
mp
Violin 2
Viola
Violoncello
490
♩ = 120
Erin
"My name is Erin."
Leave me a - lone!
f
fff
Ilona
"Erin."
"And you're from
Leeds?"
♩ = 120
p
Violin 1
ppp
f
fff
p
Violin 2
3
6:4
7:4
7:4
ppp
f
fff
p
Viola
3
ppp
f
fff
arco
p
Violoncello
fff

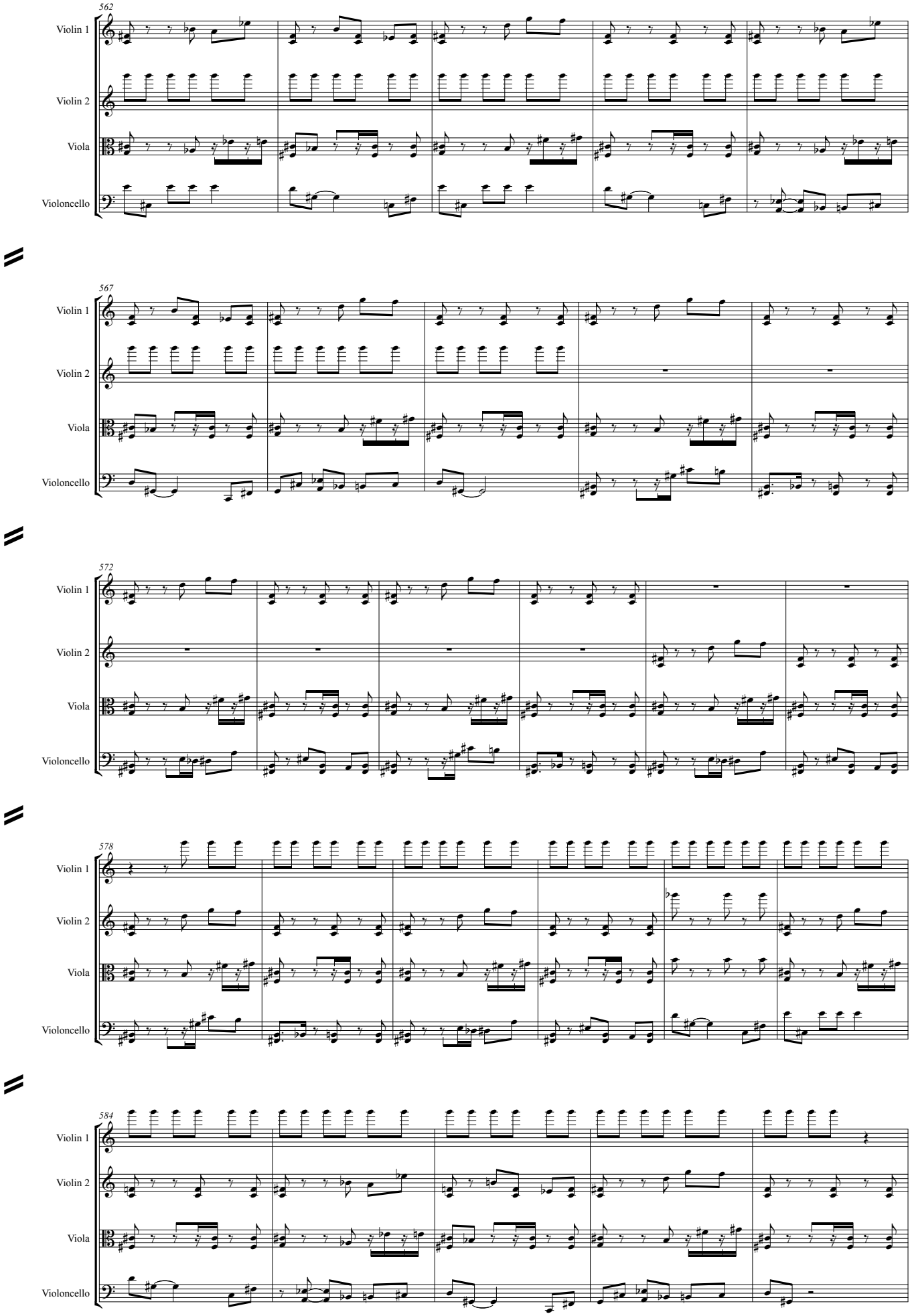

496
Erin
"I must have dropped my phone... on the road. I'll be alright... I'm not your problem."
Ilona
"Look, let me give you my phone number."
Violin 1
Violin 2
Viola
Violoncello
ppp
f
fff

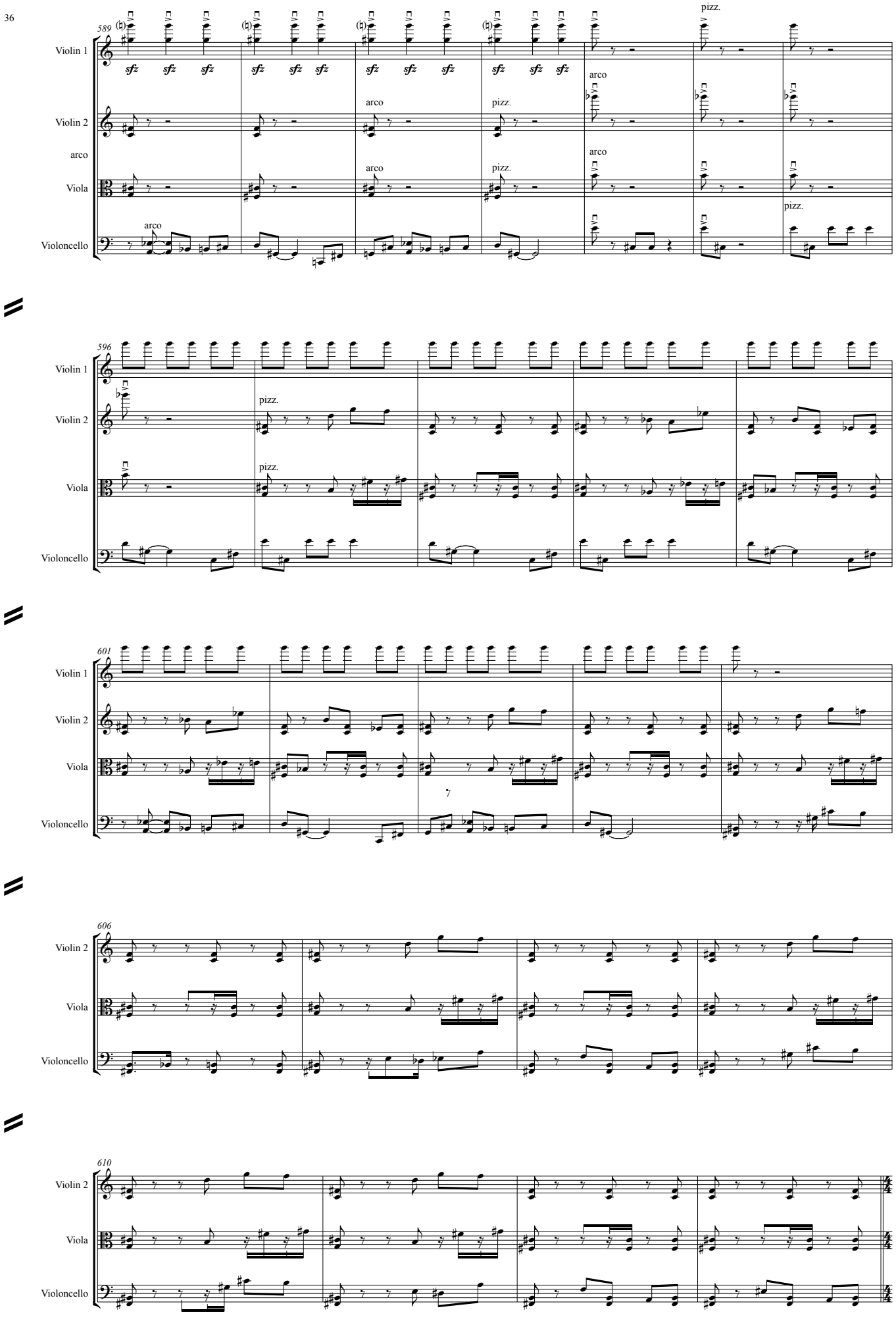

503
Ilona
Look up
Violin 1
Violin 2
Viola
Violoncello
mf
sfz
ppp
f

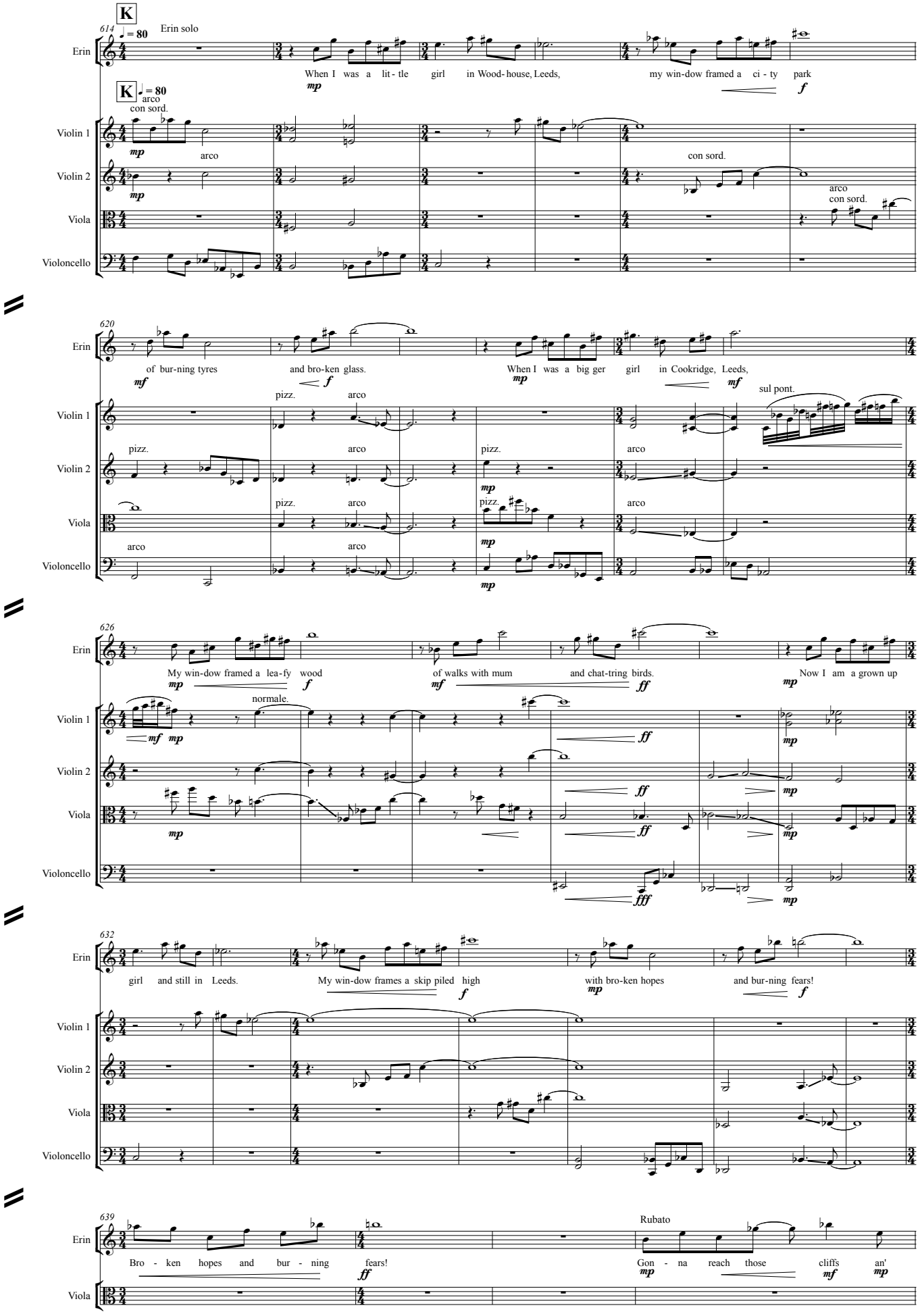

509
Ilona
there! Our per - e - grines, Our dead - ly fal - cons The rip - pling slash of wings!
Violin 1
Violin 2
Viola
Violoncello
arco
fff
f
ppp

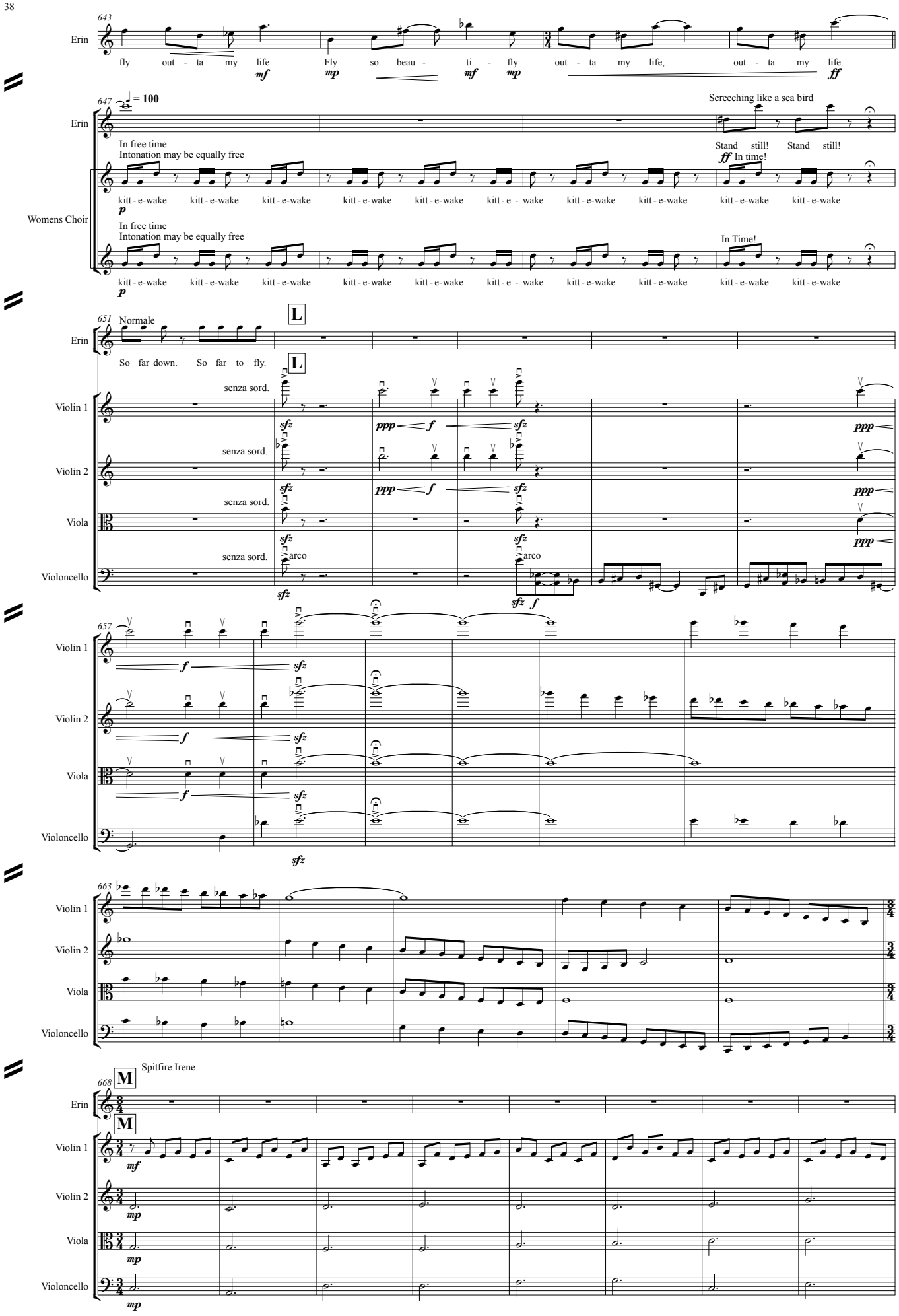

516
Ilona
You'll see feath - ers, all that's left of pig - eons. Fea - thers
Violin 1
Violin 2
Viola
Violoncello
522
on the path. Our lithe and thril - ling per - e - grines. So large and
527
J Peregrine Dance
Erin
shin - ing, So large and shin - ing!
arco
pizz.

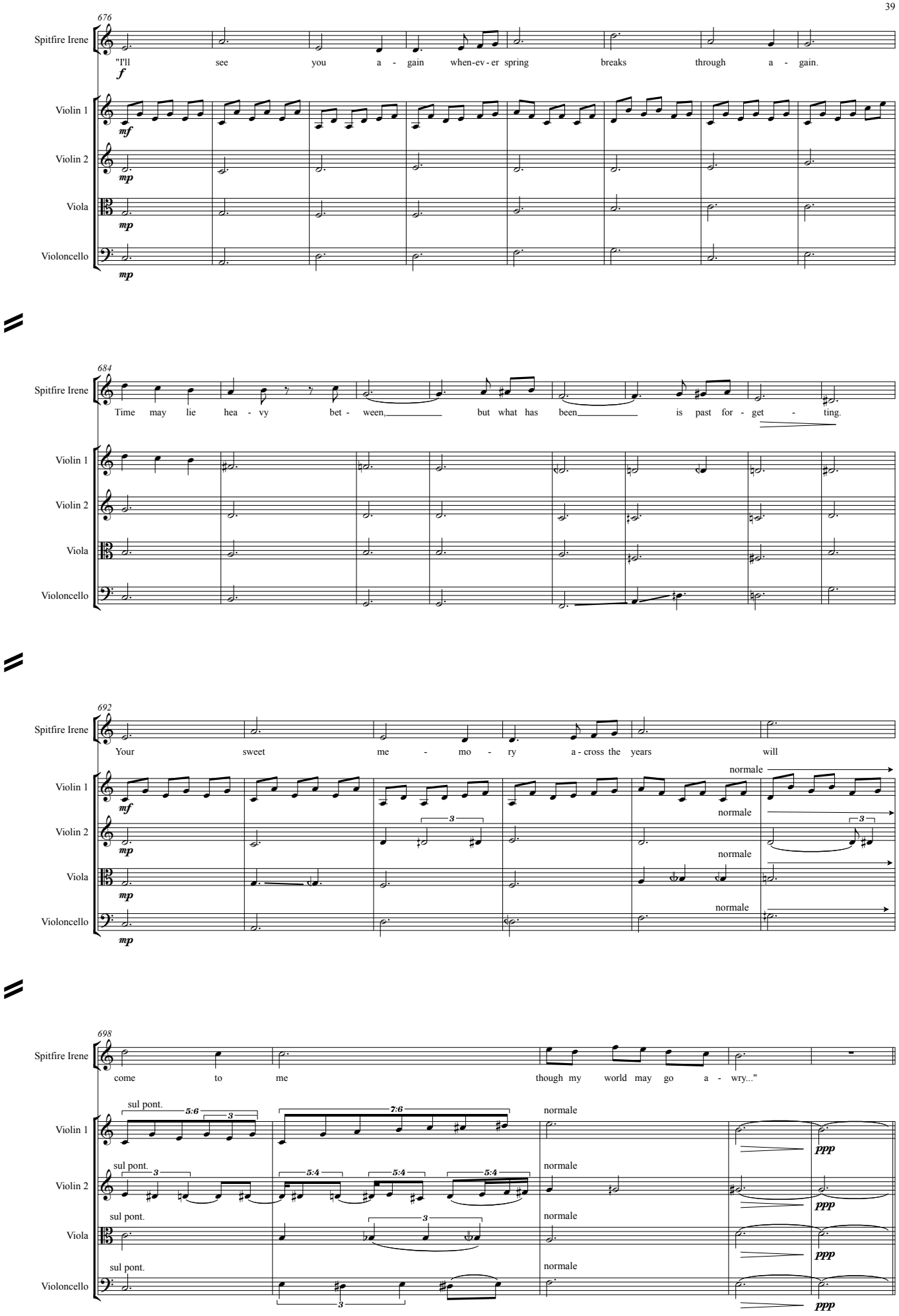

532
Sim.
Violin 1
Violin 2
Viola
Violoncello
arco
pizz.
sfz
537
fff
544
ppp
f
550
556

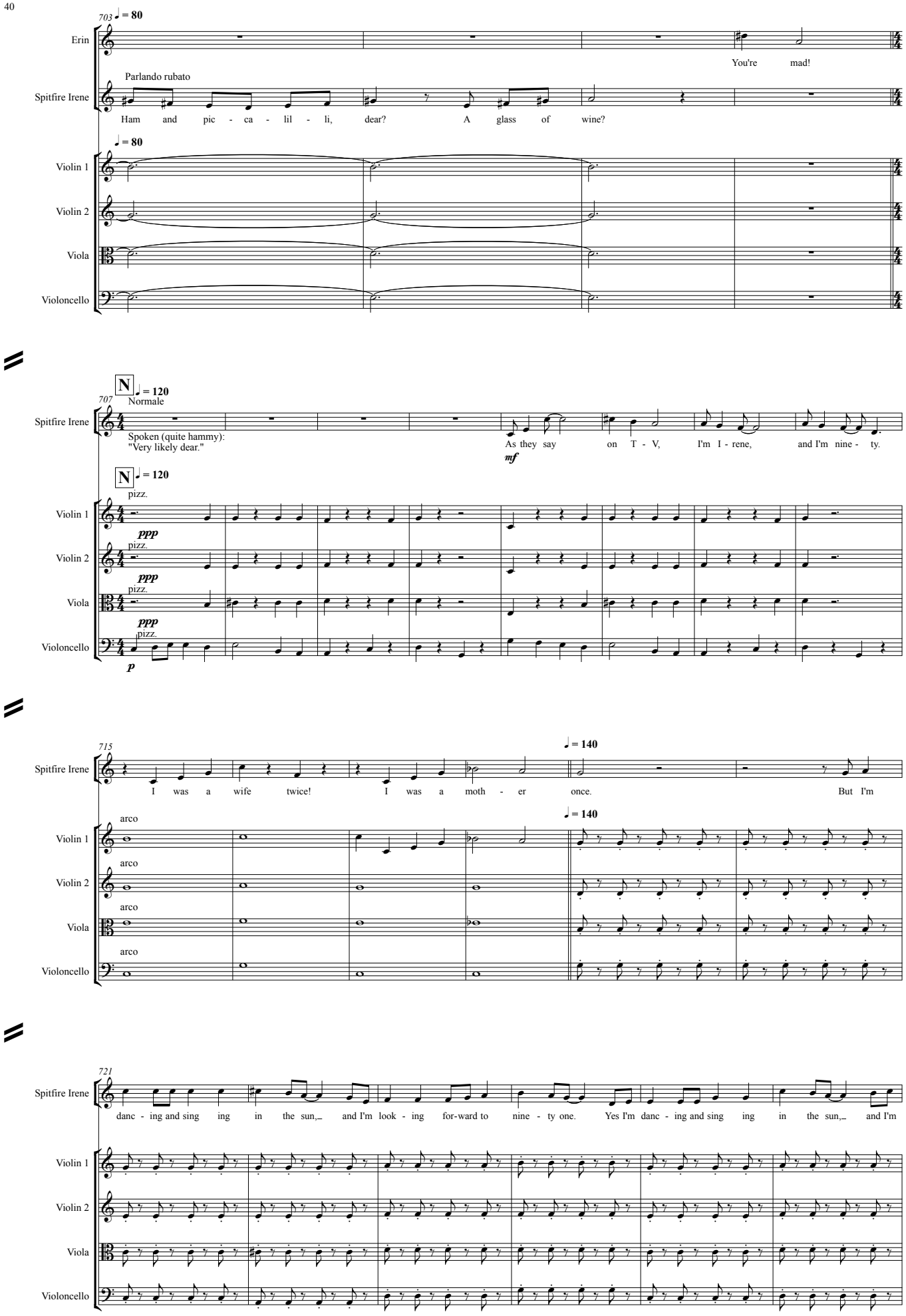

562
Violin 1
Violin 2
Viola
Violoncello
567
572
578
584

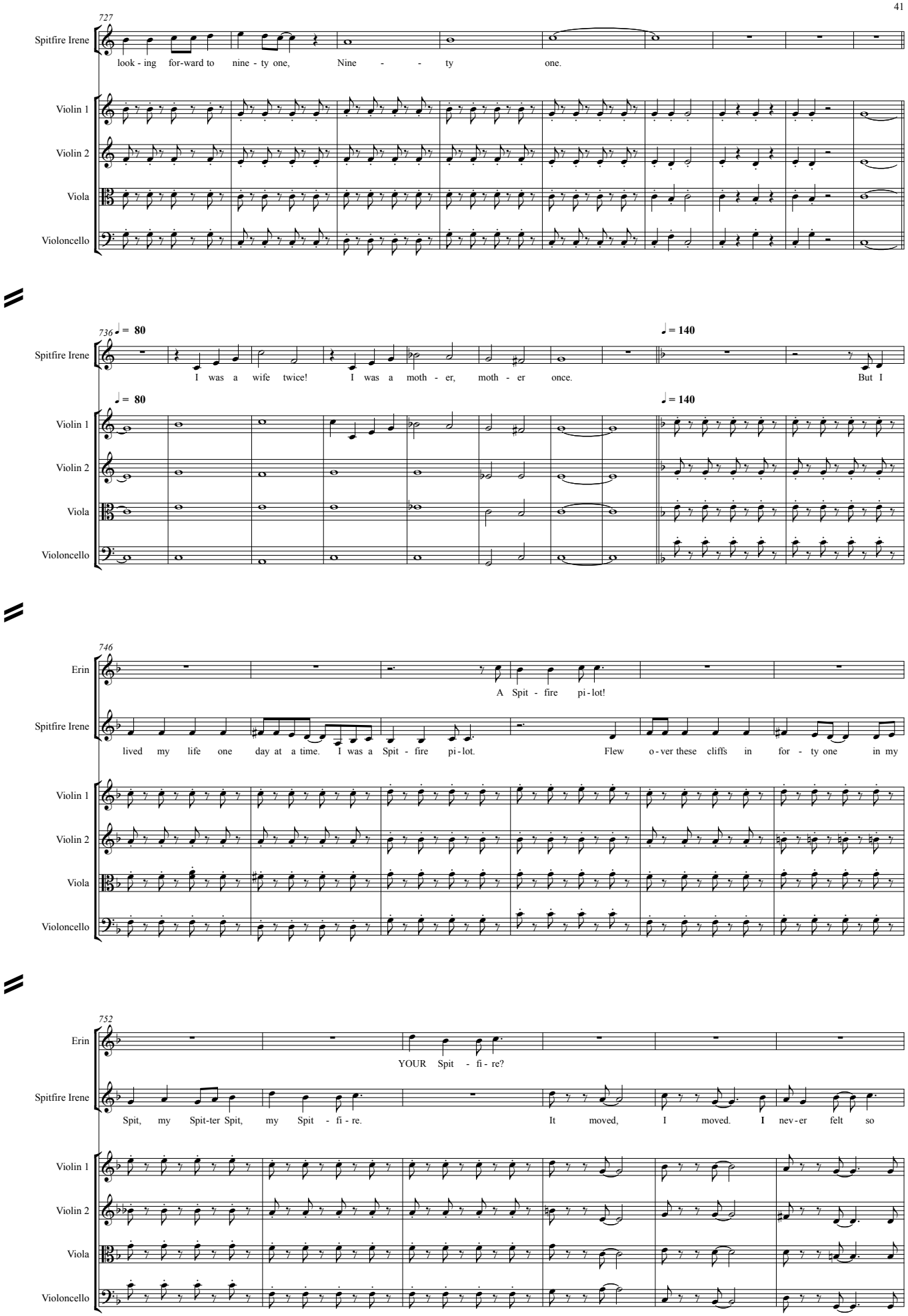

589
Violin 1
Violin 2
Viola
Violoncello
sfz
arco
pizz.
596
601
606
610

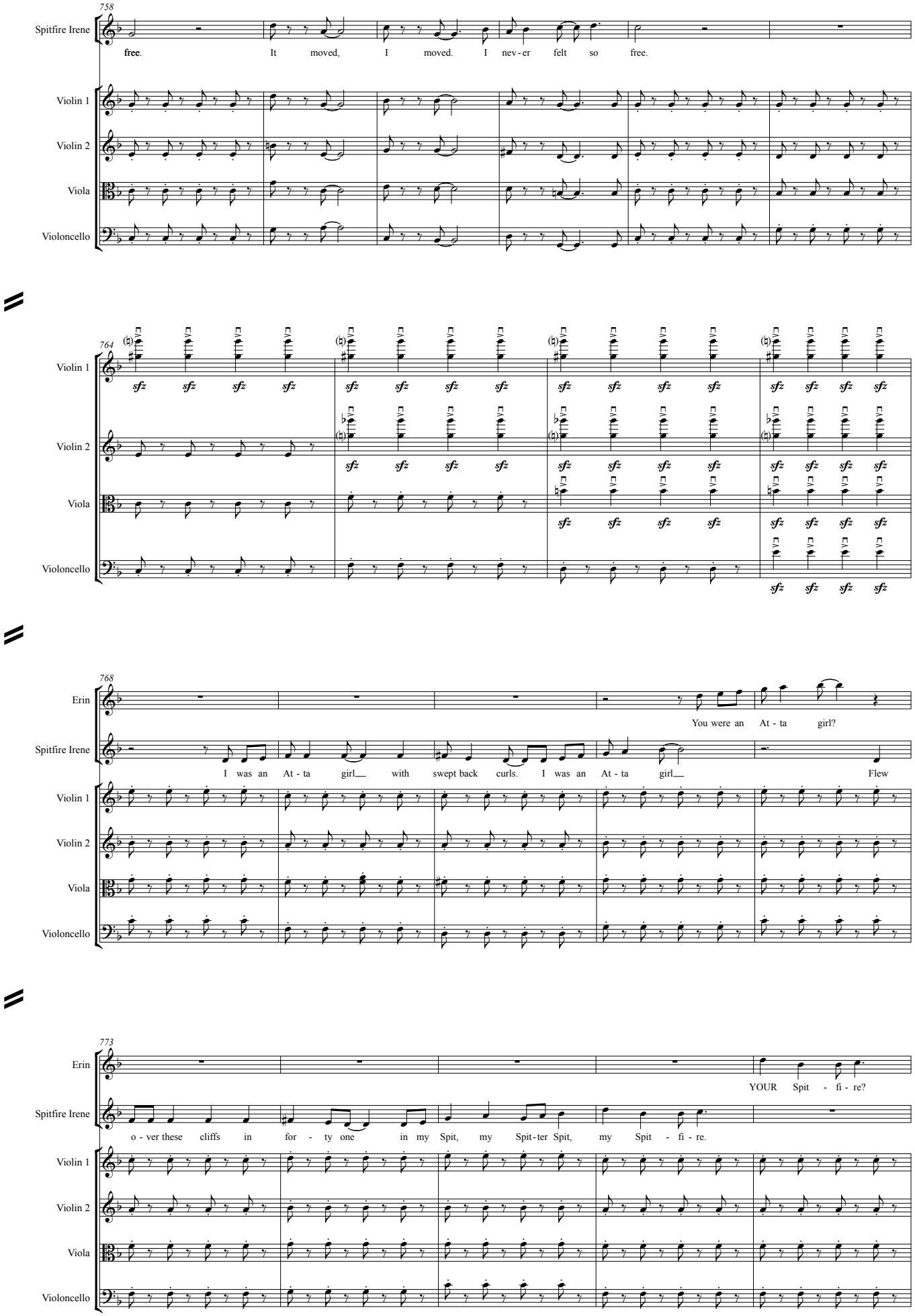

K
614
♩ = 80
Erin solo
Erin
When I was a lit - tle girl in Wood- house, Leeds,
my win-dow framed a ci - ty park
mp
f
K
♩ = 80
arco
con sord.
Violin 1
Violin 2
Viola
Violoncello
mp
arco
con sord.
arco
con sord.
620
of bur-ning tyres
and bro-ken glass.
When I was a big ger girl in Cookridge, Leeds,
mf
f
mp
mf
pizz.
arco
sul pont.
626
My win-dow framed a lea-fy wood
of walks with mum
and chat-tring birds.
Now I am a grown up
mp
f
mf
ff
mp
normale.
fff
632
girl and still in Leeds.
My win-dow frames a skip piled high
with bro-ken hopes
and bur-ning fears!
f
mp
f
639
Bro - ken hopes and bur - ning fears!
ff
Rubato
Gon - na reach those cliffs an'
mp
mf
mp

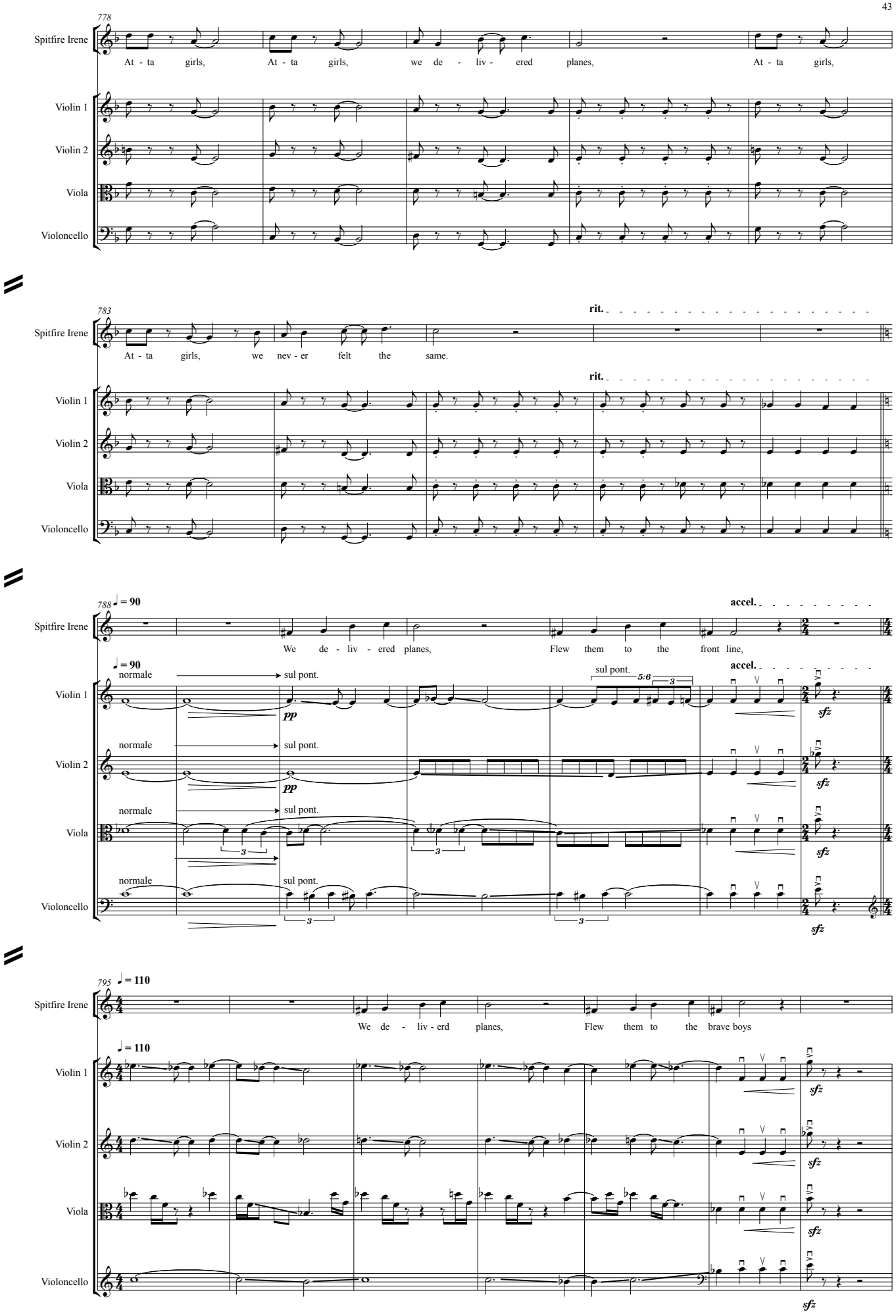

643
Erin
fly out - ta my life
mf
Fly so beau - ti - fly
mp mf mp
out - ta my life, out - ta my life.
ff
647
♩ = 100
Screeching like a sea bird
Erin
In free time
Intonation may be equally free
Stand still! Stand still!
ff In time!
kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e - wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake
p
Womens Choir
In free time
Intonation may be equally free
In Time!
kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e - wake kitt - e-wake kitt - e-wake kitt - e-wake kitt - e-wake
p
651
Normale
L
Erin
So far down. So far to fly.
L
senza sord.
Violin 1
Violin 2
Viola
Violoncello
arco
sfz
ppp
f
657
Violin 1
Violin 2
Viola
Violoncello
663
Violin 1
Violin 2
Viola
Violoncello
668
M
Spitfire Irene
Erin
M
Violin 1
Violin 2
Viola
Violoncello
mf
mp

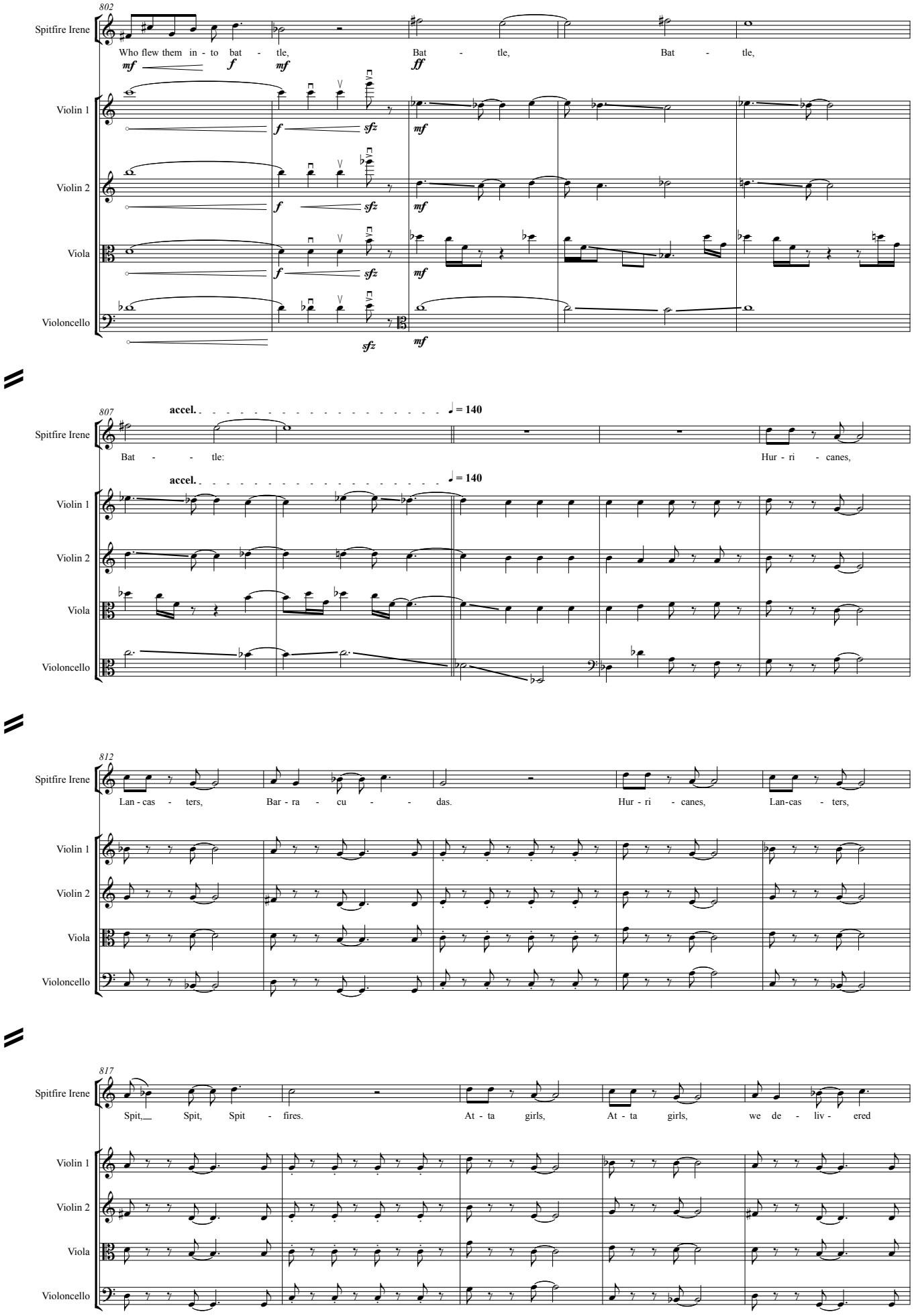

676
Spitfire Irene
"I'll see you a - gain when-ev - er spring breaks through a - gain.
f
Violin 1
mf
Violin 2
mp
Viola
mp
Violoncello
mp
684
Spitfire Irene
Time may lie hea - vy bet - ween, but what has been is past for - get - ting.
Violin 1
Violin 2
Viola
Violoncello
692
Spitfire Irene
Your sweet me - mo - ry a - cross the years will
Violin 1
mf
normale
Violin 2
mp
3
normale
Viola
mp
normale
Violoncello
mp
normale
698
Spitfire Irene
come to me though my world may go a - wry..."
Violin 1
sul pont.
5:6
3
7:6
normale
ppp
Violin 2
sul pont.
3
5:4
5:4
5:4
normale
ppp
Viola
sul pont.
3
normale
ppp
Violoncello
sul pont.
3
normale
ppp


703
♩ = 80
Erin
You're mad!
Parlando rubato
Spitfire Irene
Ham and pic - ca - lil - li, dear? A glass of wine?
♩ = 80
Violin 1
Violin 2
Viola
Violoncello
N
♩ = 120
Normale
707
Spitfire Irene
Spoken (quite hammy):
"Very likely dear."
As they say on T - V, I'm I - rene, and I'm nine - ty.
mf
N
♩ = 120
pizz.
Violin 1
ppp
pizz.
Violin 2
ppp
pizz.
Viola
ppp
pizz.
Violoncello
p
715
♩ = 140
Spitfire Irene
I was a wife twice! I was a moth - er once. But I'm
♩ = 140
arco
Violin 1
arco
Violin 2
arco
Viola
arco
Violoncello
721
Spitfire Irene
danc - ing and sing ing in the sun,_ and I'm look - ing for-ward to nine - ty one. Yes I'm danc - ing and sing ing in the sun,_ and I'm
Violin 1
Violin 2
Viola
Violoncello


727
Spitfire Irene
look - ing for-ward to nine - ty one, Nine - - ty one.
Violin 1
Violin 2
Viola
Violoncello
736
♩ = 80
♩ = 140
I was a wife twice! I was a moth - er, moth - er once. But I
746
Erin
A Spit - fire pi - lot!
lived my life one day at a time. I was a Spit - fire pi - lot. Flew o - ver these cliffs in for - ty one in my
752
YOUR Spit - fi - re?
Spit, my Spit-ter Spit, my Spit - fi - re. It moved, I moved. I nev - er felt so


758
Spitfire Irene
free.
It moved, I moved. I nev - er felt so free.
Violin 1
Violin 2
Viola
Violoncello
764
sfz
768
Erin
You were an At - ta girl?
Spitfire Irene
I was an At - ta girl__ with swept back curls. I was an At - ta girl__ Flew
773
YOUR Spit - fi - re?
o - ver these cliffs in for - ty one in my Spit, my Spit - ter Spit, my Spit - fi - re.


778
Spitfire Irene
At - ta girls, At - ta girls, we de - liv - ered planes, At - ta girls,
Violin 1
Violin 2
Viola
Violoncello
783
rit.
Spitfire Irene
At - ta girls, we nev - er felt the same.
rit.
Violin 1
Violin 2
Viola
Violoncello
788
♩ = 90
accel.
Spitfire Irene
We de - liv - ered planes, Flew them to the front line,
♩ = 90
accel.
normale
sul pont.
pp
5:6
sfz
Violin 1
Violin 2
Viola
Violoncello
795
♩ = 110
Spitfire Irene
We de - liv - erd planes, Flew them to the brave boys
♩ = 110
Violin 1
Violin 2
Viola
Violoncello
sfz


802
Spitfire Irene
Who flew them in - to bat - tle, Bat - tle, Bat - tle,
mf f mf ff
Violin 1
Violin 2
Viola
Violoncello
f sfz mf
807
accel.
♩ = 140
Bat - - - tle: Hur - ri - - canes,
812
Lan - cas - ters, Bar - ra - cu - - - das. Hur - ri - canes, Lan-cas - ters,
817
Spit,_ Spit, Spit - fires. At - ta girls, At - ta girls, we de - liv - ered

822

Spitfire Irene: planes, At - ta girls, At - ta girls, we ne - ver felt the same.

♩ = 50

Violin 1

Violin 2

Viola

Violoncello

828

Spitfire Irene: Oh, we were as - ton - ish - ing - ly brave girls. The brave girls who played with the clouds.

Violin 2

Viola

Violoncello

833

Erin: SPOKEN: "What are you doing?"

Spitfire Irene: SPOKEN: "Wave hands like clouds. Wave hands like clouds. Tai Chi. Chinese"

Viola

Violoncello: pizz.

839

Spitfire Irene: I keep on fly - ing. "Owww, my knees. My poor old knees." "You were going to jump, jump from the cliffs."

Violin 1

Violoncello: pizz.

846

♩ = 60

O

Erin: Why_ can't I be a___ lit - tle girl, a

p

O ♩ = 60 senza vib. arco

Violoncello

853

Erin: lit - tle girl in a car - a - van, in a car - a - van___ by the sea, with wa - ter wings, shells and swings,

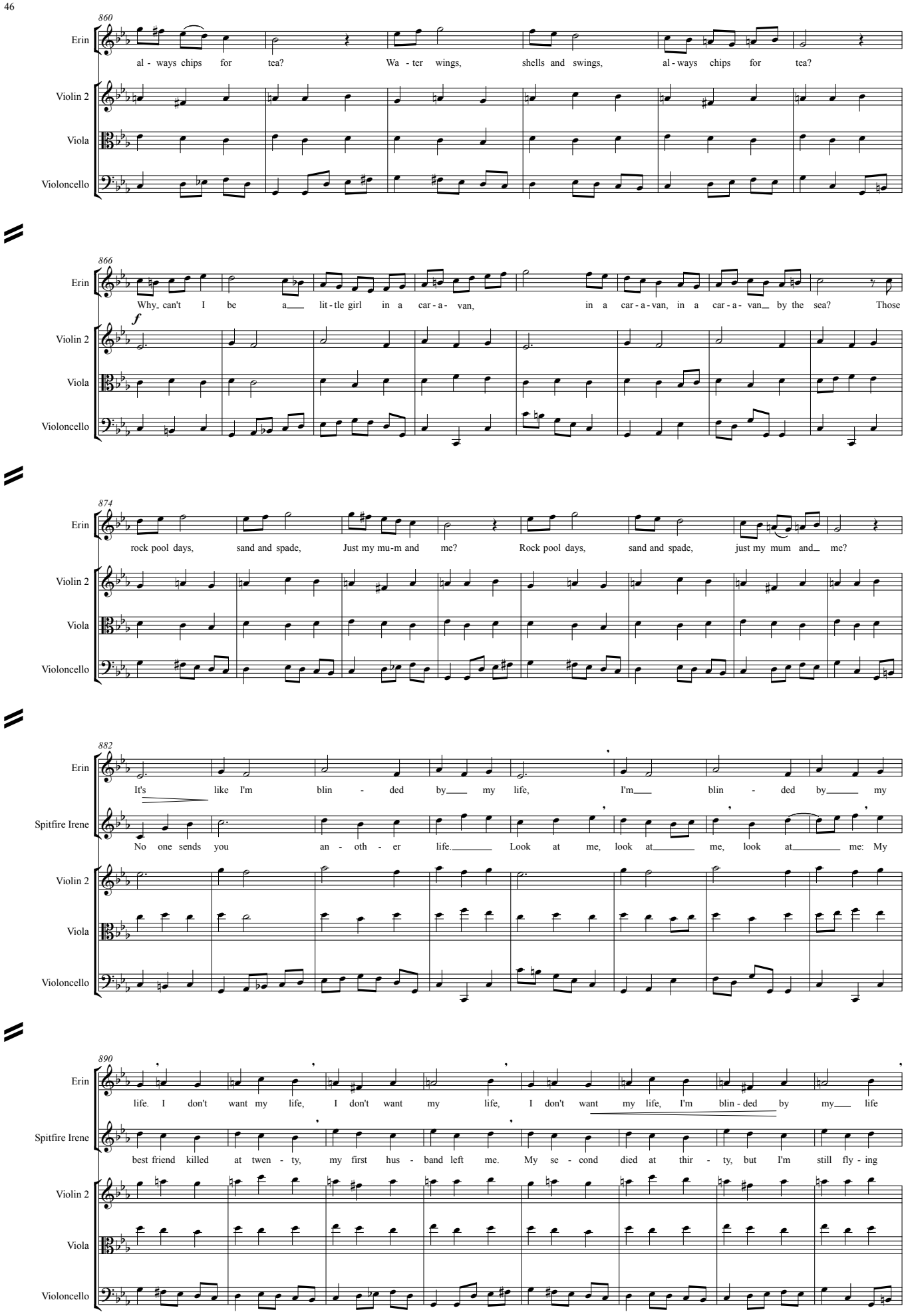
senza vib.

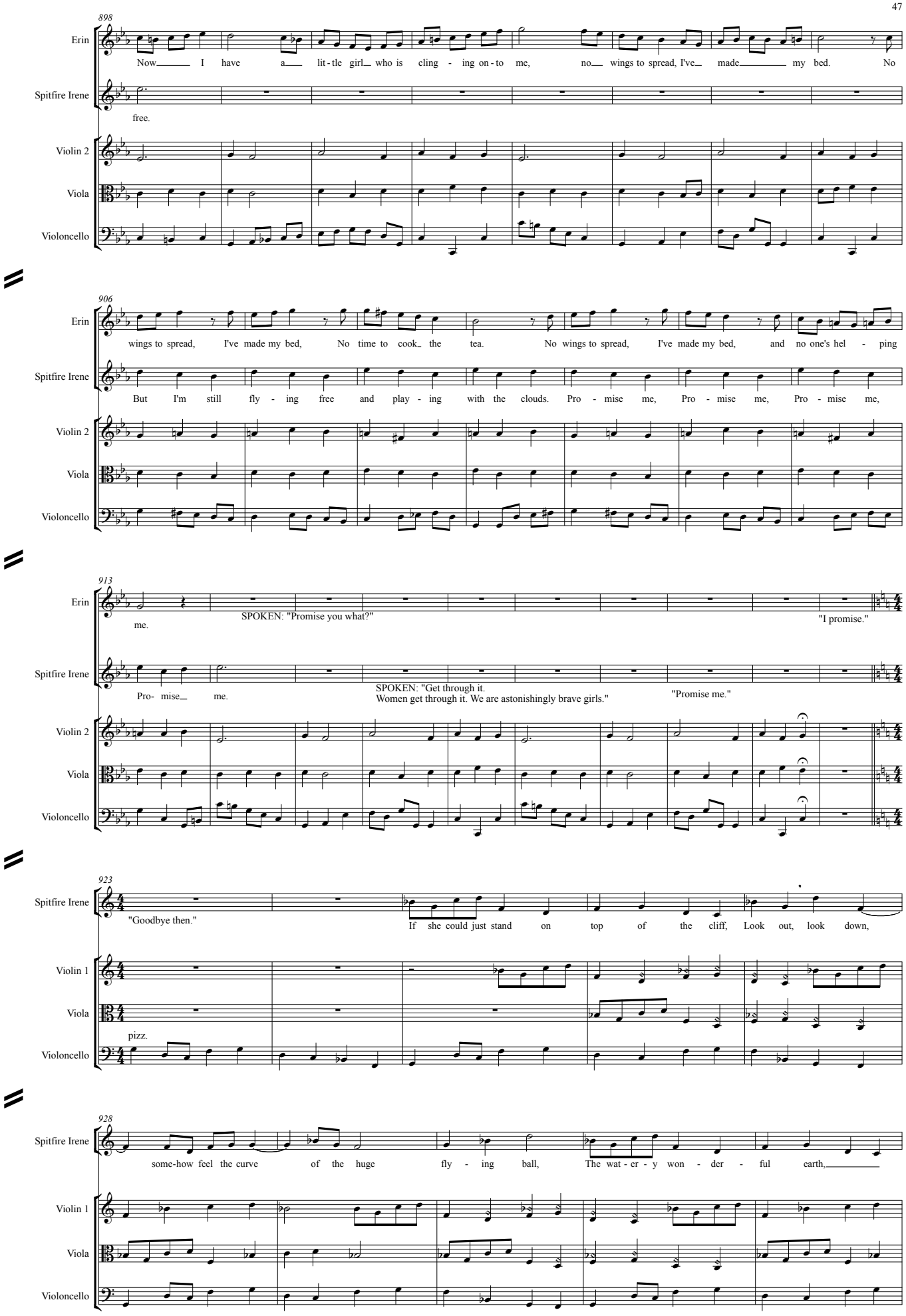
Violin 2

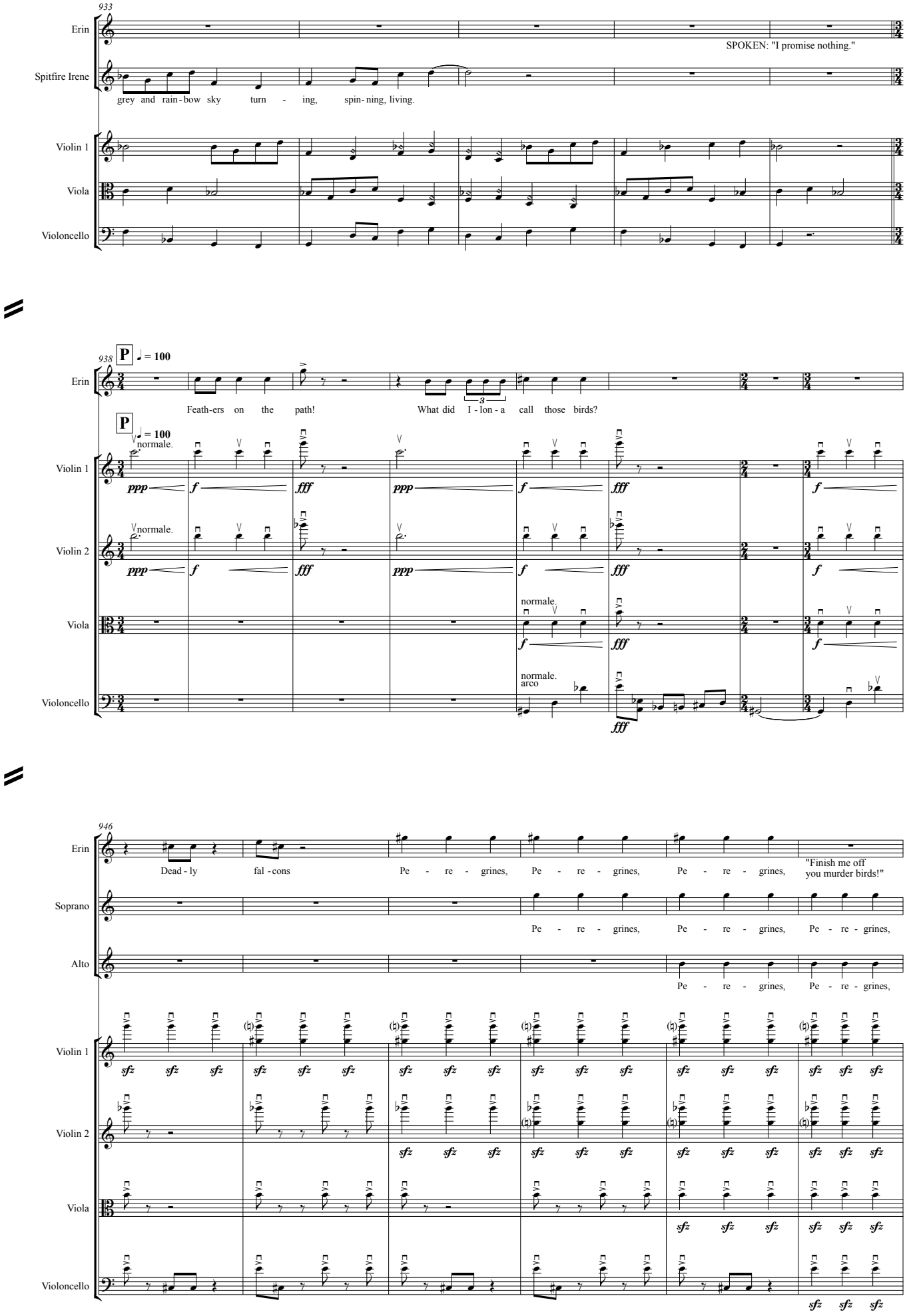
senza vib.

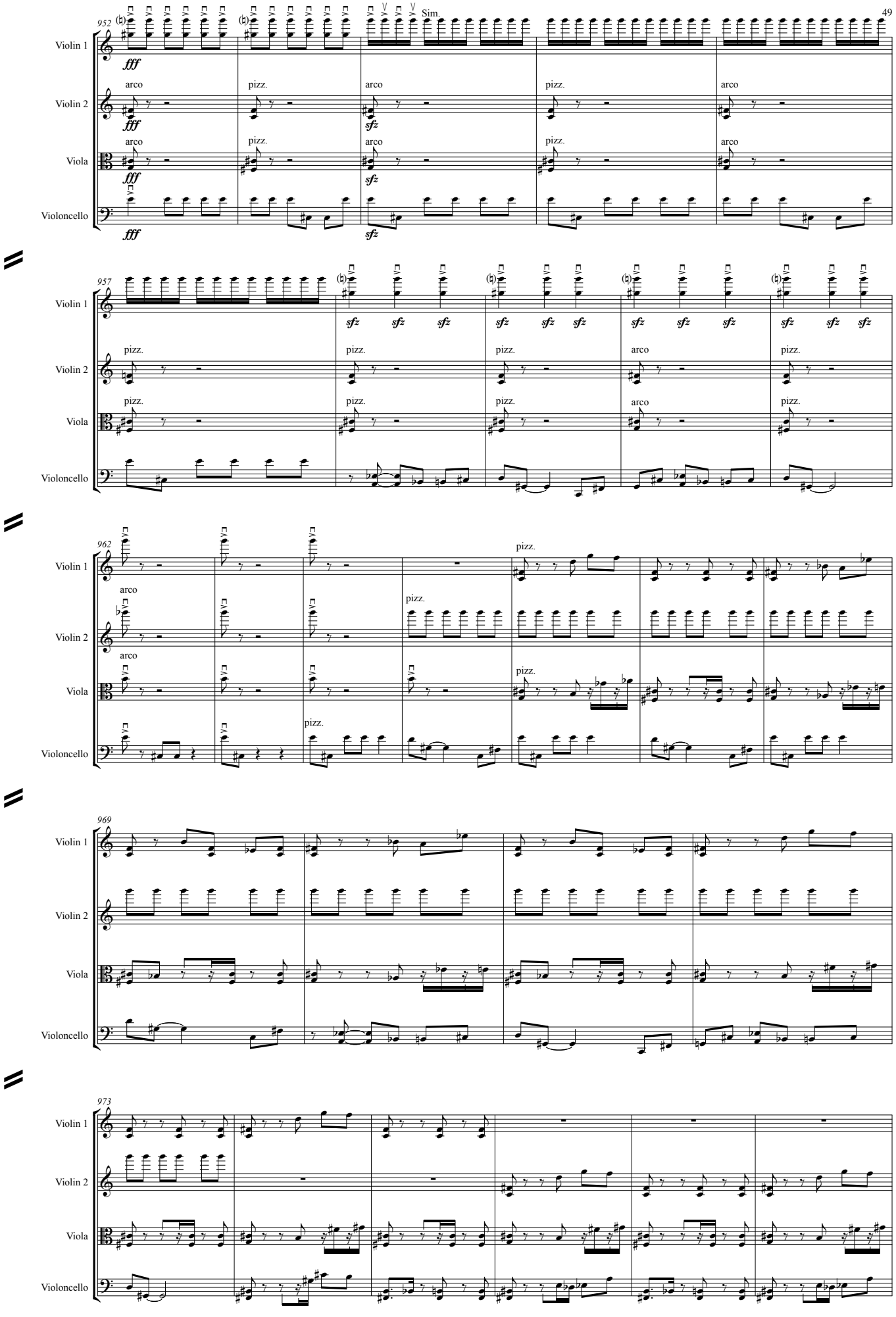
Viola

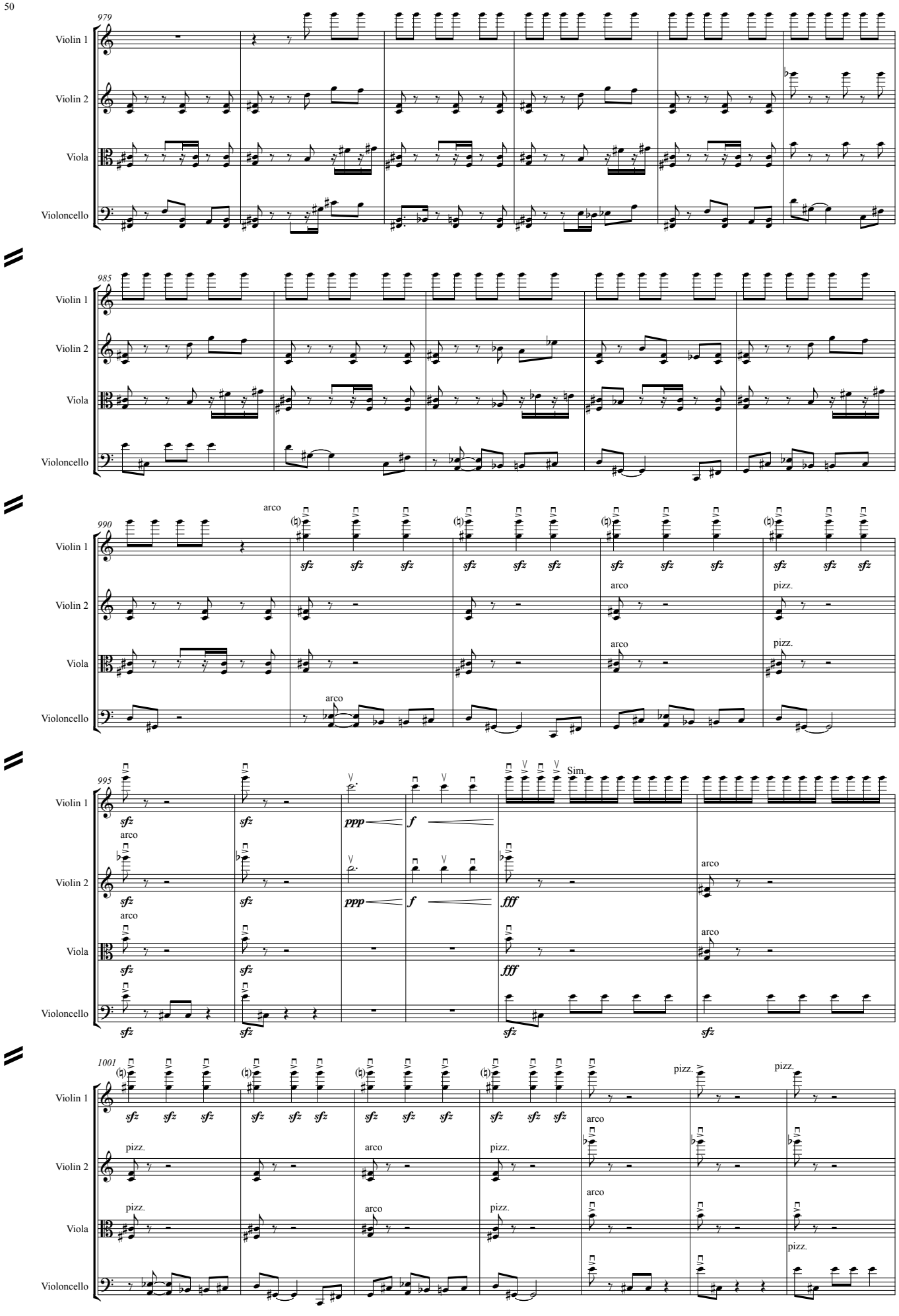
Violoncello

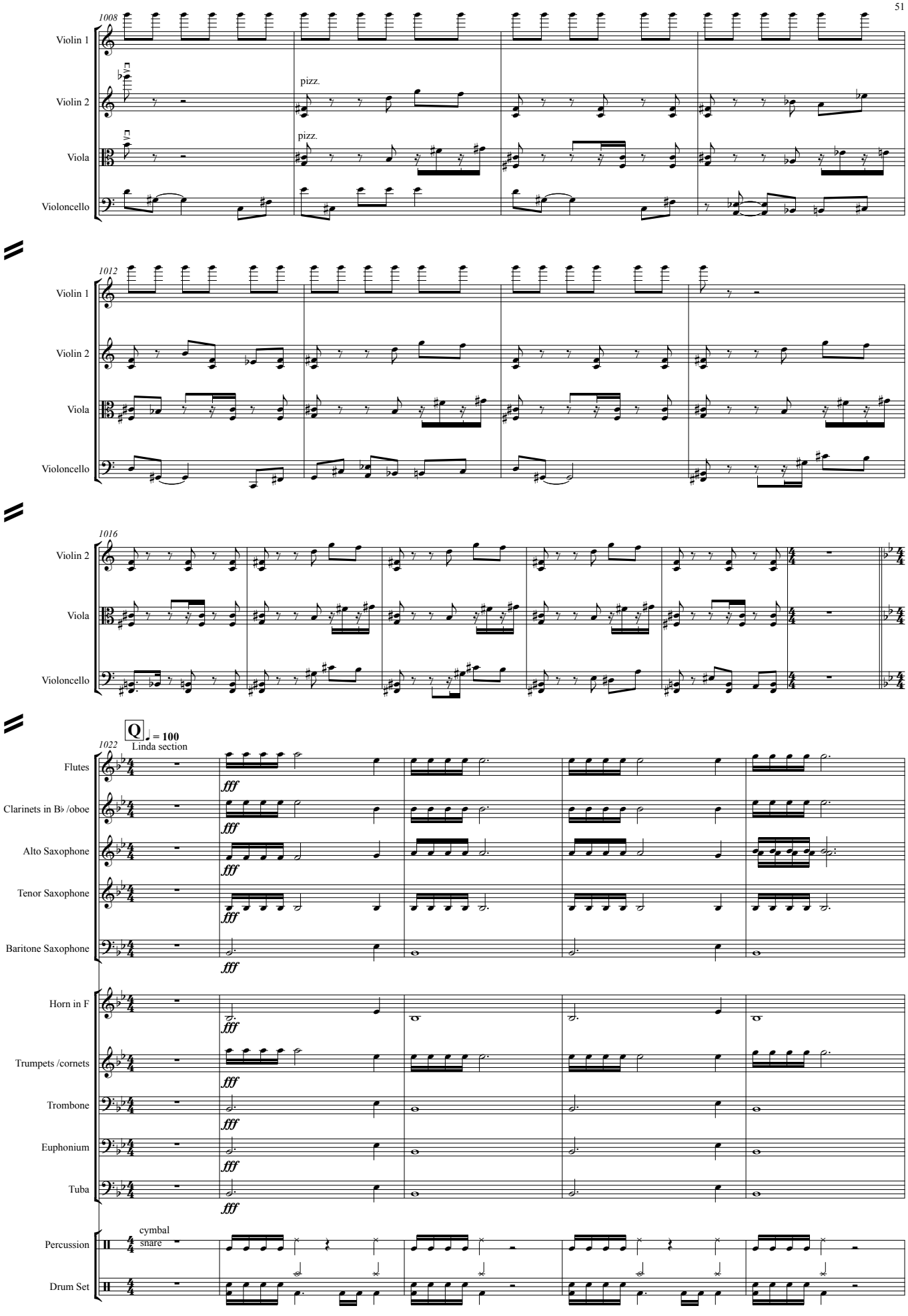

860
Erin
al - ways chips for tea? Wa - ter wings, shells and swings, al - ways chips for tea?
Violin 2
Viola
Violoncello
866
Erin
Why can't I be a lit - tle girl in a car - a - van, in a car - a - van, in a car - a - van by the sea? Those
f
Violin 2
Viola
Violoncello
874
Erin
rock pool days, sand and spade, Just my mu-m and me? Rock pool days, sand and spade, just my mum and me?
Violin 2
Viola
Violoncello
882
Erin
It's like I'm blin - ded by my life, I'm blin - ded by my
Spitfire Irene
No one sends you an - oth - er life. Look at me, look at me, look at me: My
Violin 2
Viola
Violoncello
890
Erin
life. I don't want my life, I don't want my life, I don't want my life, I'm blin - ded by my life
Spitfire Irene
best friend killed at twen - ty, my first hus - band left me. My se - cond died at thir - ty, but I'm still fly - ing
Violin 2
Viola
Violoncello

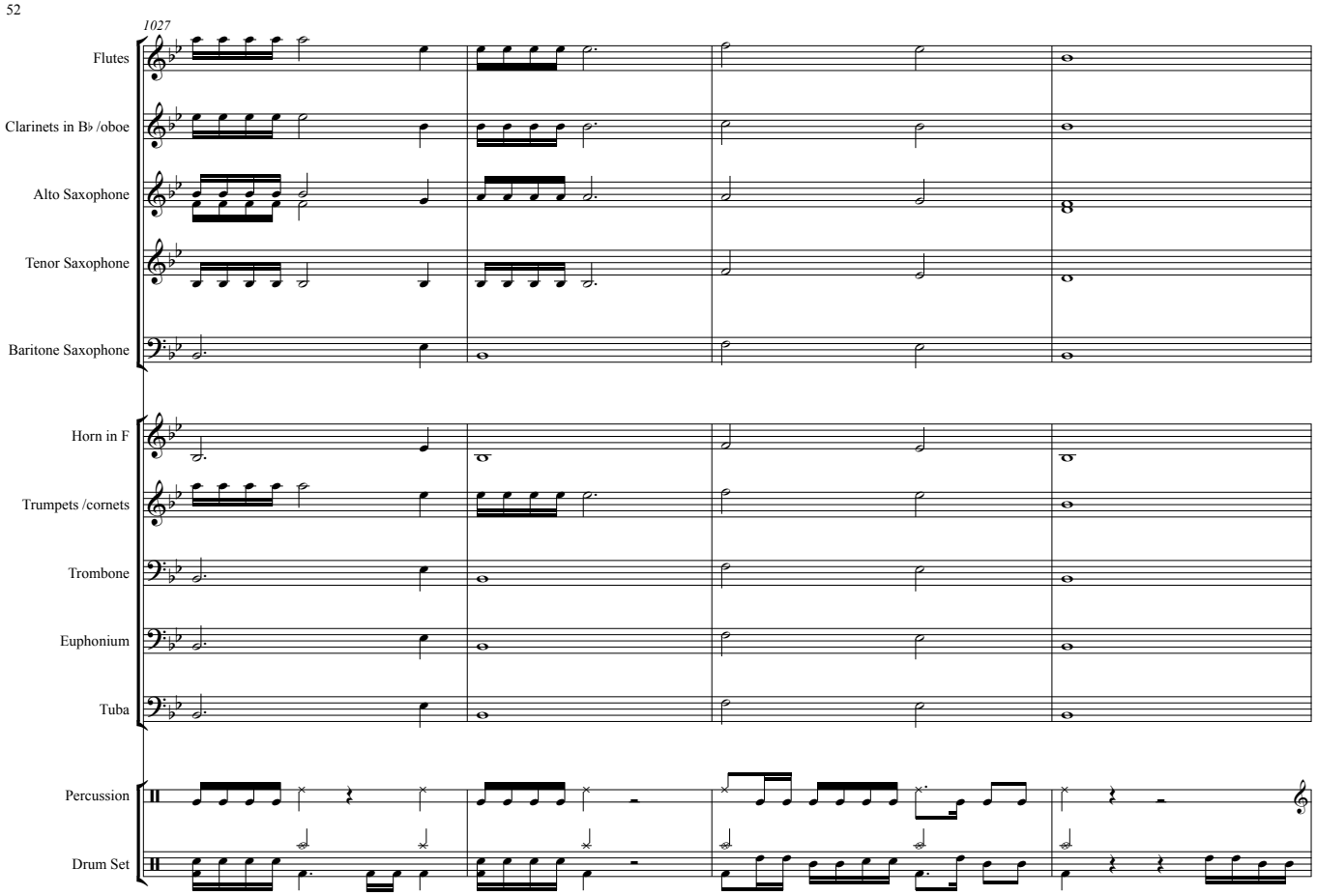

898
Erin
Now I have a lit-tle girl who is cling - ing on-to me, no wings to spread, I've made my bed. No
Spitfire Irene
free.
Violin 2
Viola
Violoncello
906
Erin
wings to spread, I've made my bed, No time to cook the tea. No wings to spread, I've made my bed, and no one's hel - ping
Spitfire Irene
But I'm still fly - ing free and play - ing with the clouds. Pro - mise me, Pro - mise me, Pro - mise me,
Violin 2
Viola
Violoncello
913
Erin
me.
SPOKEN: "Promise you what?"
"I promise."
Spitfire Irene
Pro- mise me.
SPOKEN: "Get through it.
Women get through it. We are astonishingly brave girls."
"Promise me."
Violin 2
Viola
Violoncello
923
Spitfire Irene
"Goodbye then."
If she could just stand on top of the cliff, Look out, look down,
Violin 1
Viola
pizz.
Violoncello
928
Spitfire Irene
some-how feel the curve of the huge fly - ing ball, The wat - er - y won - der - ful earth,
Violin 1
Viola
Violoncello

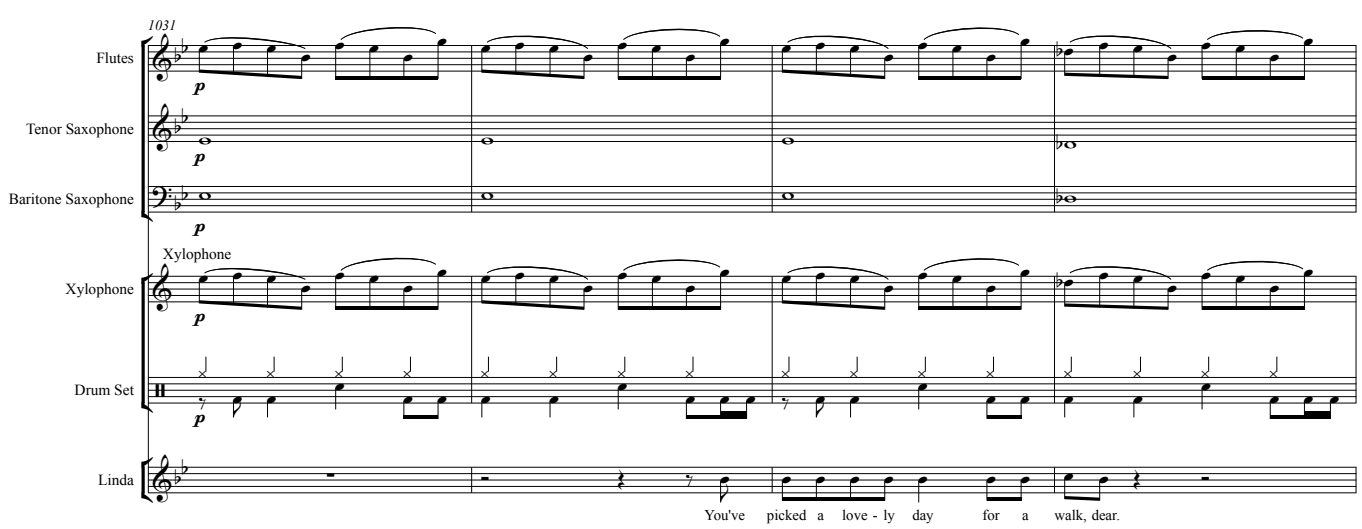

933
Erin
SPOKEN: "I promise nothing."
Spitfire Irene
grey and rain - bow sky turn - ing, spin - ning, living.
Violin 1
Viola
Violoncello
938
P
♩ = 100
Erin
Feath-ers on the path!
What did I - lon - a call those birds?
P
♩ = 100
normale.
Violin 1
ppp
f
fff
Violin 2
Viola
normale.
arco
Violoncello
946
Erin
Dead - ly fal - cons
Pe - re - grines, Pe - re - grines, Pe - re - grines,
"Finish me off you murder birds!"
Soprano
Pe - re - grines, Pe - re - grines, Pe - re - grines,
Alto
Pe - re - grines, Pe - re - grines,
Violin 1
sfz
Violin 2
Viola
Violoncello

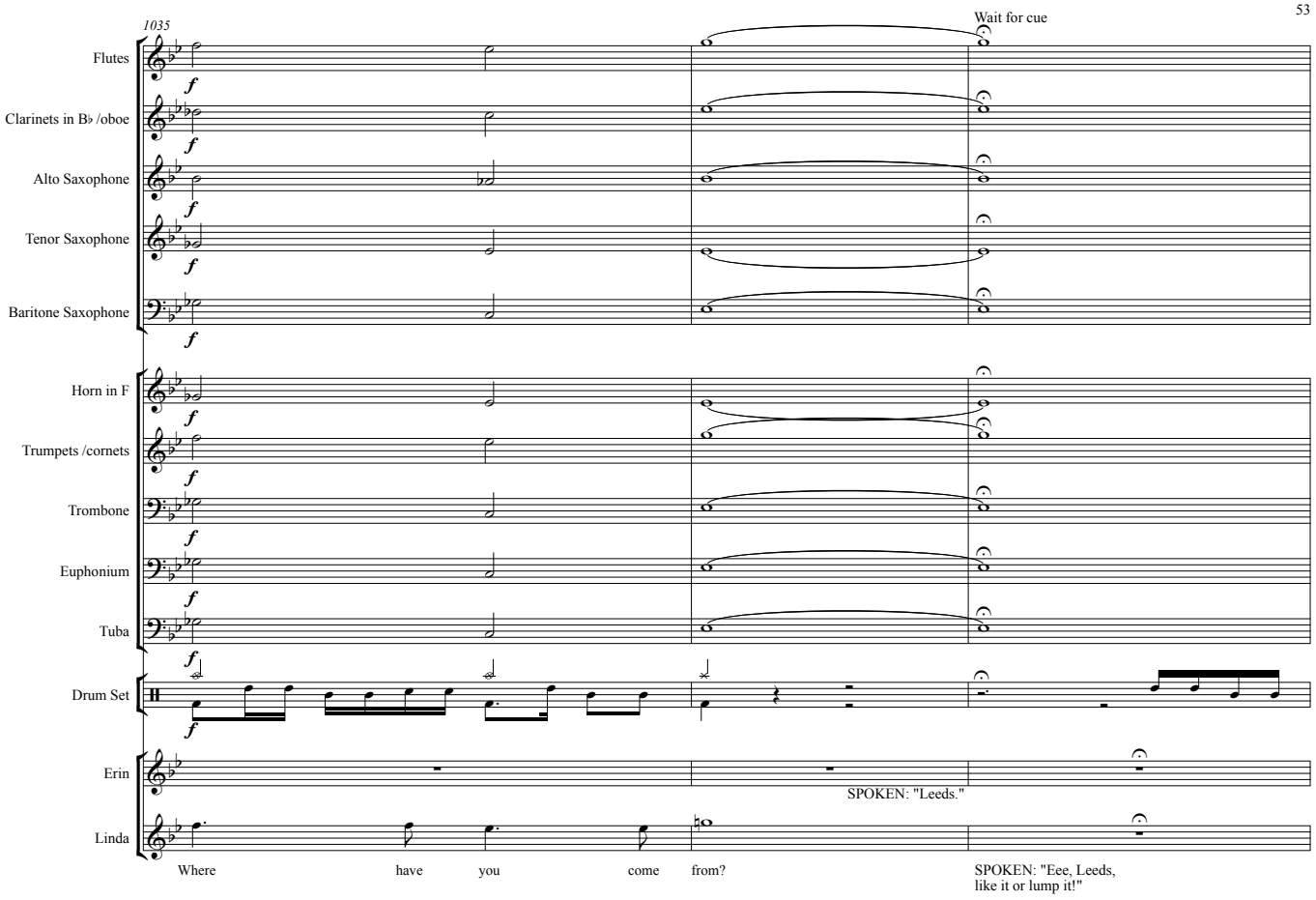

952
Violin 1
Violin 2
Viola
Violoncello
fff
arco
pizz.
sfz
Sim.
957
sfz
962
969
973

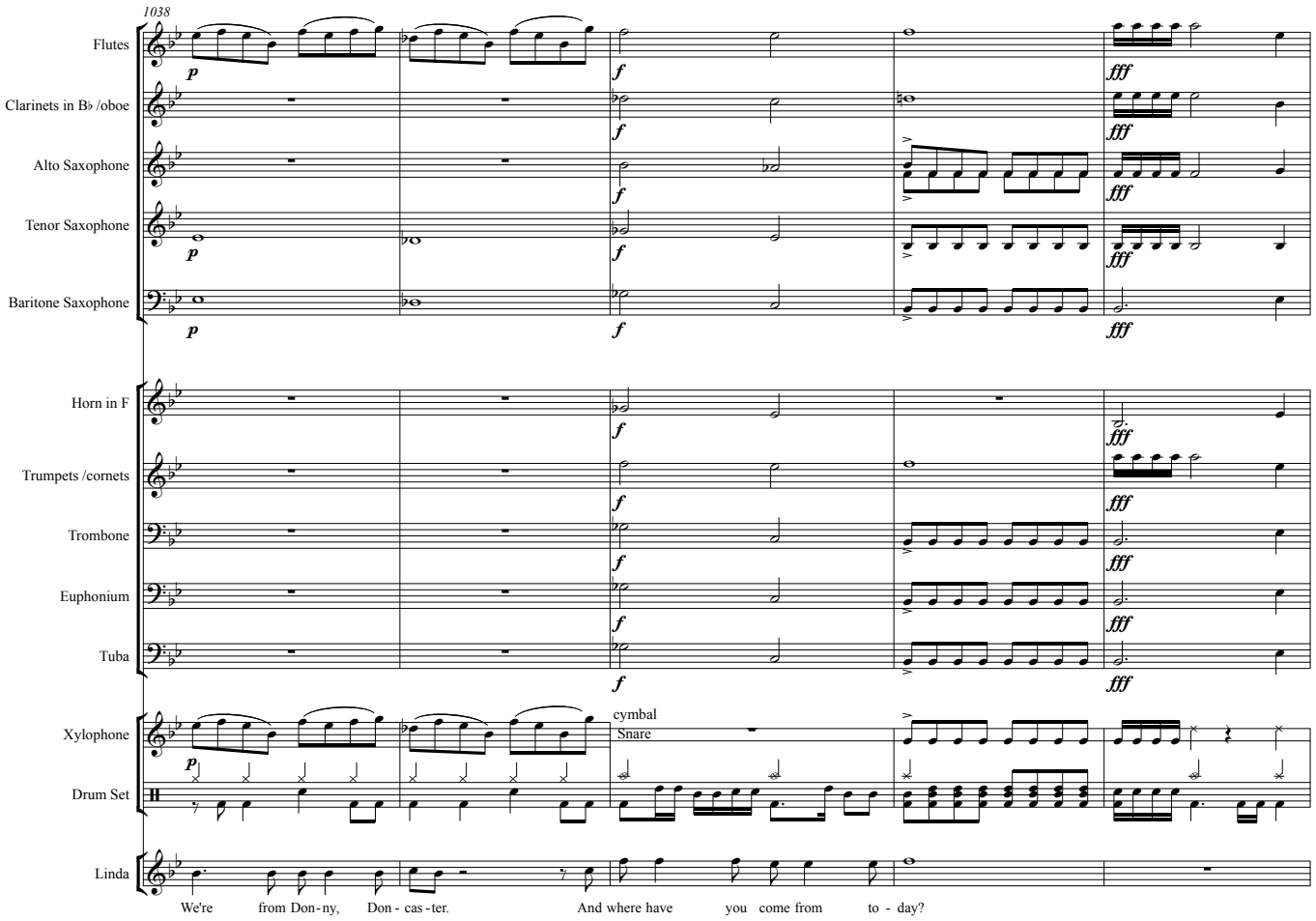

979
Violin 1
Violin 2
Viola
Violoncello
985
990
arco
sfz
pizz.
995
ppp
f
fff
Sim.
1001

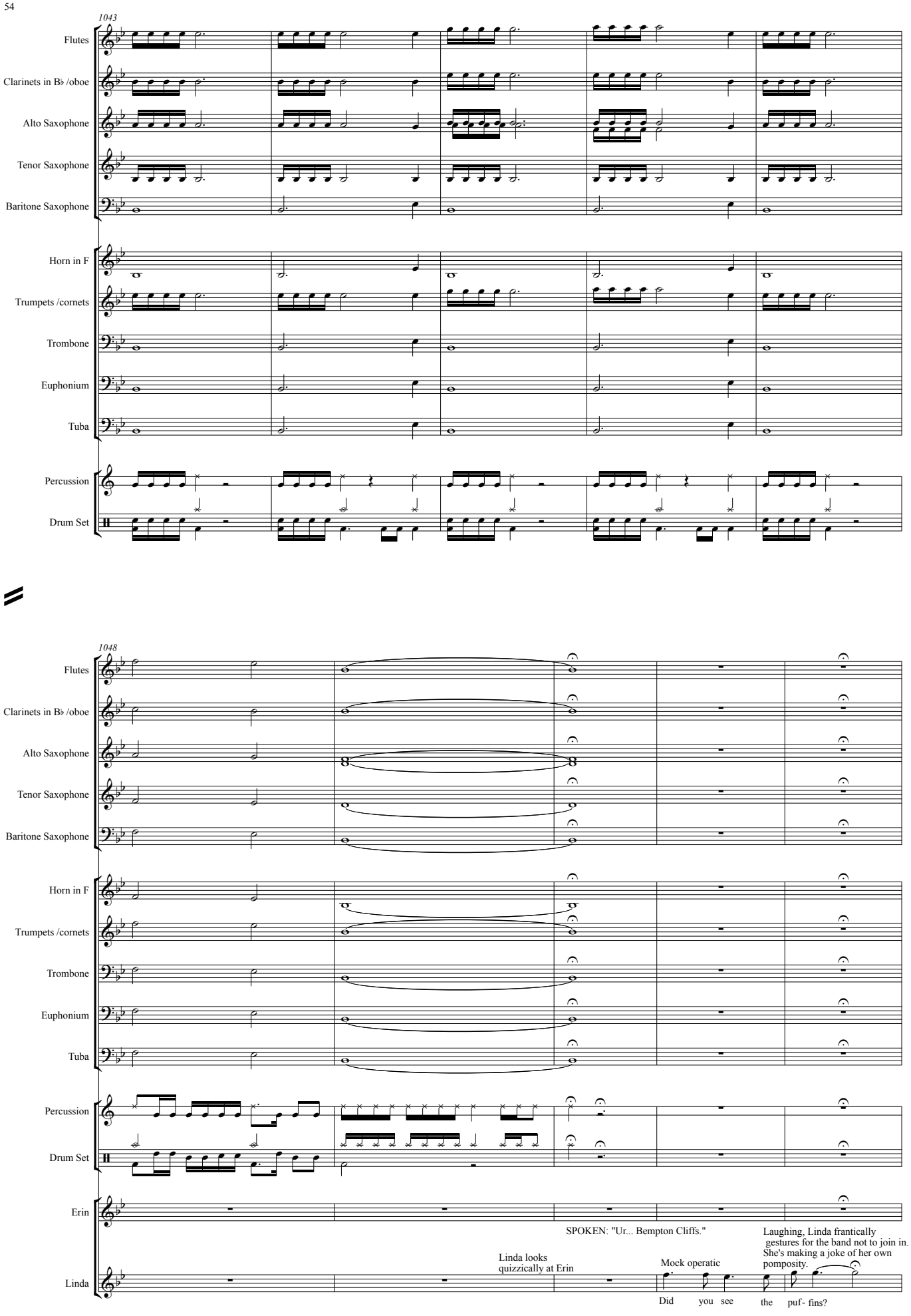

1008
Violin 1
Violin 2
pizz.
Viola
pizz.
Violoncello
1012
Violin 1
Violin 2
Viola
Violoncello
1016
Violin 2
Viola
Violoncello
Q
♩ = 100
Linda section
1022
Flutes
fff
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Trombone
Euphonium
Tuba
Percussion
cymbal
snare
Drum Set


1027
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Trombone
Euphonium
Tuba
Percussion
Drum Set


1031
Flutes
Tenor Saxophone
Baritone Saxophone
Xylophone
Xylophone
Drum Set
Linda
You've picked a love - ly day for a walk, dear.


1035
Wait for cue
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Trombone
Euphonium
Tuba
Drum Set
Erin
Linda
SPOKEN: "Leeds."
Where have you come from?
SPOKEN: "Eee, Leeds, like it or lump it!"


1038
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Trombone
Euphonium
Tuba
Xylophone
Drum Set
Linda
cymbal
Snare
We're from Don-ny, Don - cas - ter.
And where have you come from to - day?


1043
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Trombone
Euphonium
Tuba
Percussion
Drum Set
1048
Flutes
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
Trumpets /cornets
Trombone
Euphonium
Tuba
Percussion
Drum Set
Erin
Linda
SPOKEN: "Ur... Bempton Cliffs."
Linda looks quizzically at Erin
Mock operatic
Laughing, Linda frantically gestures for the band not to join in. She's making a joke of her own pomposity.
Did you see the puf- fins?

1053 **R** Wind musicians may join in with the male or female parts of the choir for the responses

Baritone Saxophone

Euphonium

Tuba

Womens Choir

ff *ff*

Mad Clown, Sea Clown, Fra-ter-cu-la Ar-tic-u-la

pu - ffins pu - ffins pu - fins pu - ffins pu - ffins pu - ffins pu - ffins pu - ffins pu - ffins pu - ffins pu - fins pu - ffins pu -

1060

Clarinets in B♭ /oboe

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Euphonium

Tuba

Linda

oo - oh

Womens Choir

Ma-ca-reux Moi - ne, Pul-cin-el - la di Ma-re

ffins pu - ffins pu - ffins pu - ffins

1066

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

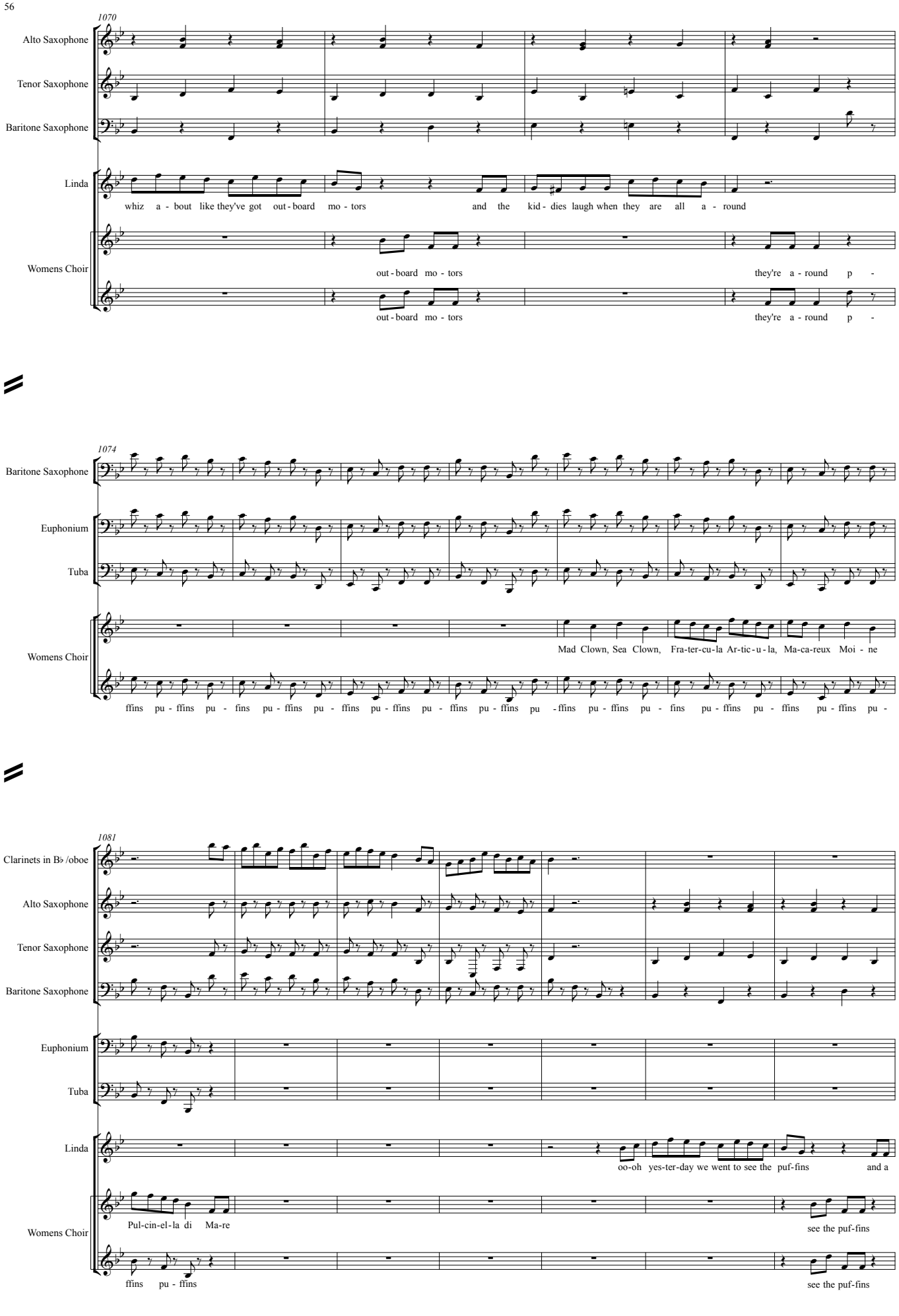
Linda

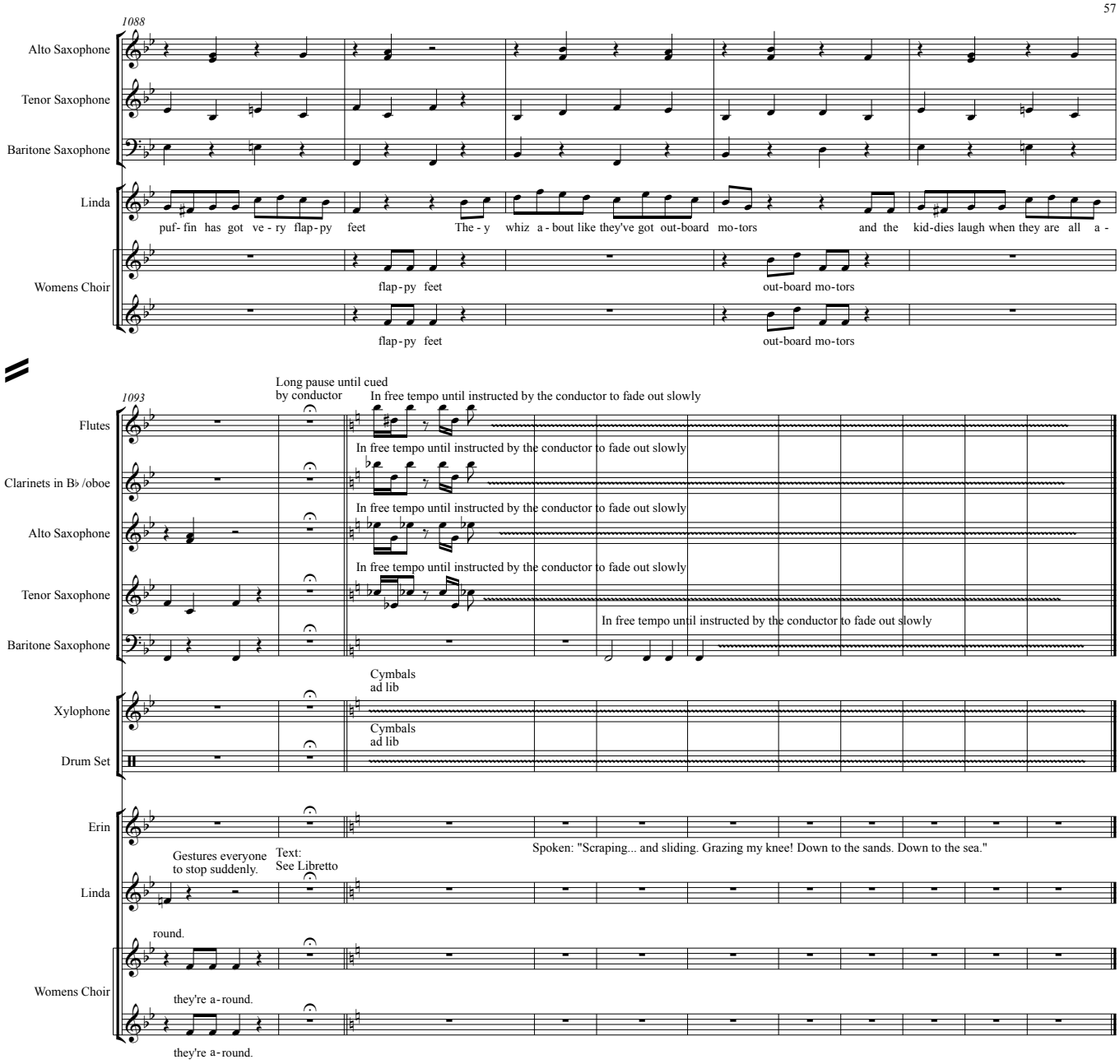
yes - ter - day we went to see the puf - fins and a puf - fin has got ve - ry flap - py feet The - y

Womens Choir

see the puf - fins flap - py feet

see the puf - fins flap - py feet


1070
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Linda
whiz a - bout like they've got out - board mo - tors and the kid - dies laugh when they are all a - round
Womens Choir
out - board mo - tors they're a - round p -
out - board mo - tors they're a - round p -
1074
Baritone Saxophone
Euphonium
Tuba
Womens Choir
Mad Clown, Sea Clown, Fra-ter-cu-la Ar-tic-u-la, Ma-ca-reux Moi - ne
ffins pu - ffins pu - fins pu - ffins pu - ffins pu - ffins pu - ffins pu - ffins pu - ffins pu - ffins pu - fins pu - ffins pu - ffins pu - ffins pu -
1081
Clarinets in B♭ /oboe
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Euphonium
Tuba
Linda
oo-oh yes-ter-day we went to see the puf-fins and a
Womens Choir
Pul-cin-el-la di Ma-re
see the puf-fins
ffins pu - ffins
see the puf-fins



End of Part 1

There now follows a non-musical scene of approximately 15 minutes.

Erin meets the tombstoners.

We see two 'tombstoners' and a girlfriend at Thornwick Bay. Their words are rhythmic and accompanied by the quartet, but not by any bowed notes. The two boys are putting the tops of their wetsuits on. The girl is casually sunbathing.

Sean: Thornwick Bay: jumpin' off White Rock.
This is the bees' knees doggg!

Niner: This is the cat's miaow!

The boys woof, miaow and whoop.

Cattee: You two! You're soooo mad!
Sean: Jumpin' from on high to feel we exist
with acrobatic flips like a gold medallist.

Niner: I can feel the words comin' -
We are the tombstonin' lyricists
scorin' a ten from the panellists.

Sean: Yeah man!

Niner & Sean: Jumpin' from on high to feel we exist
with acrobatic flips like a gold medallist.
We are the tombstonin' lyricists
scorin' a ten from the panellist.

Niner: This is the abyss!

Sean: This is the big drop!

Niner: You gonna belly flop again, Sean?

Mock fight.

Cattee: You're gonna get hurt Sean.
Sooner or later you're gonna get really hurt.
Wish you cared enough about me to stop.

Sean: You know I care about you babe
but a tombstoner's gotta do what a tombstoner's gotta do.

Niner: We scramble on the rocks an' relax in the bay
but it's leapin' from a ledge that makes our day.

Sean: High velocity!

Niner: Spiritual philosophy!

Sean: Seein' this view it's like astronomy.

Niner: We ain't thinkin' about the economy.

They whoop. They see Erin on the beach and nudge each other.

Sean: Hey, blackalicious!

Cattee: I can't believe you just said that. You are so rude!

Niner: Come on up, babe. You know you want to tombstone.

Sean & Niner: Tombsto-own! Tombsto-own!

Cattee: Don't mind them. They've only just learnt to walk on two legs.

And they like trying to kill themselves.

Erin: What's 'tombstone'?

Cattee: Jumping into the sea…from/ up high. It's kinda stupid.

Erin: I'd love to jump into the sea.

(Sings) 'Jump if you jumpin!!'
'Jump if you jumpin!!'

Sean & Niner: Tombsto-own! Tombsto-own!

They repeat 'Tombstone' softly under Erin's words until 'Down, down, down'

Erin: (*Singing to herself)* Are they my bad angels?

Tempting me in my wilderness.

They are my bad angels.

I'll sink down down… down! Down, down, down.

We do not see Irene but we hear her words:

Irene: Don't do it, get through it.

We are the astonishingly brave girls.

Erin: Promise me.

Pause.

I promised.

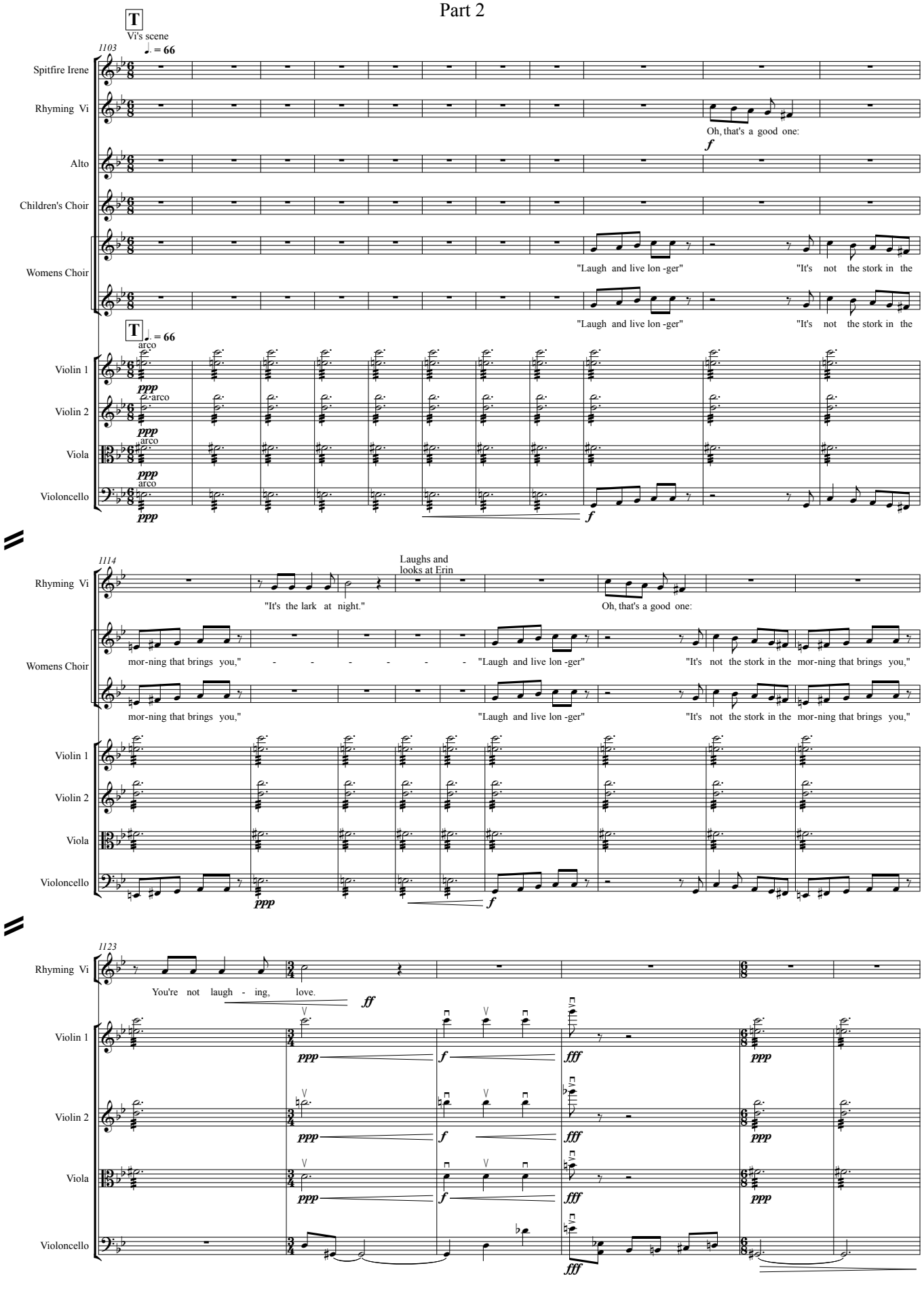
My mum said/ I should never break a promise. My mum…

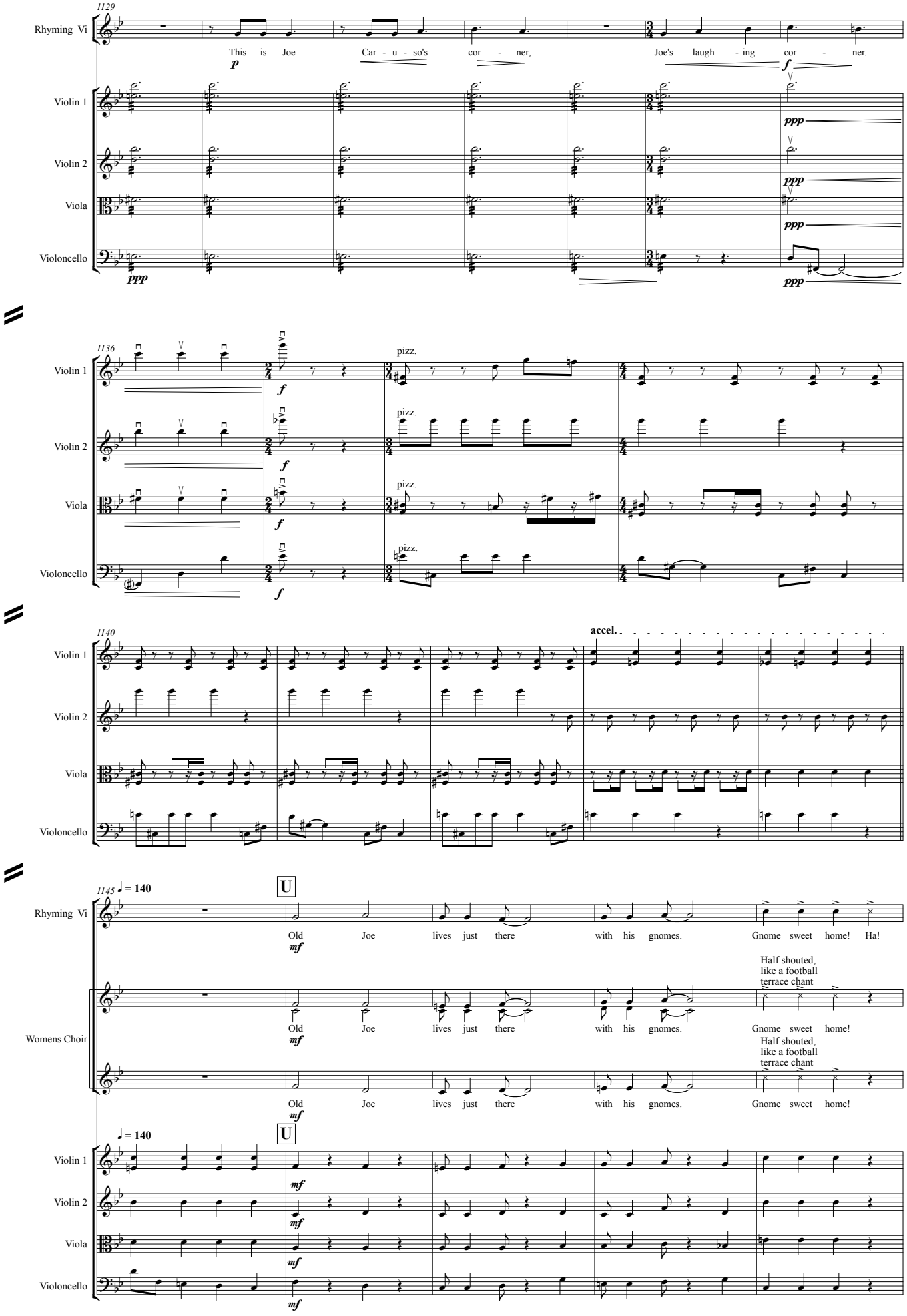
She puts her hands together and shuts her eyes.

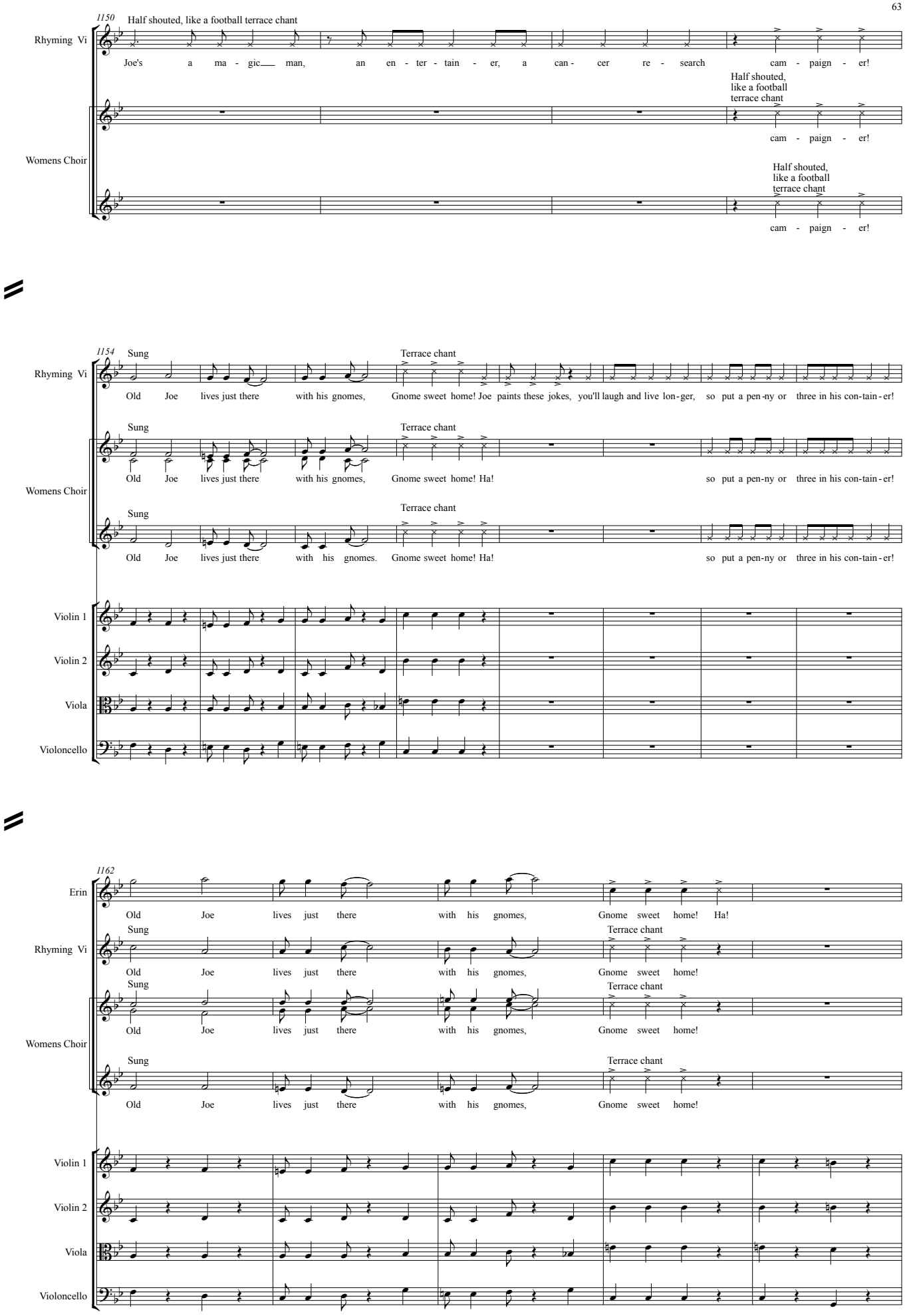
Help me keep her alive. Help me…

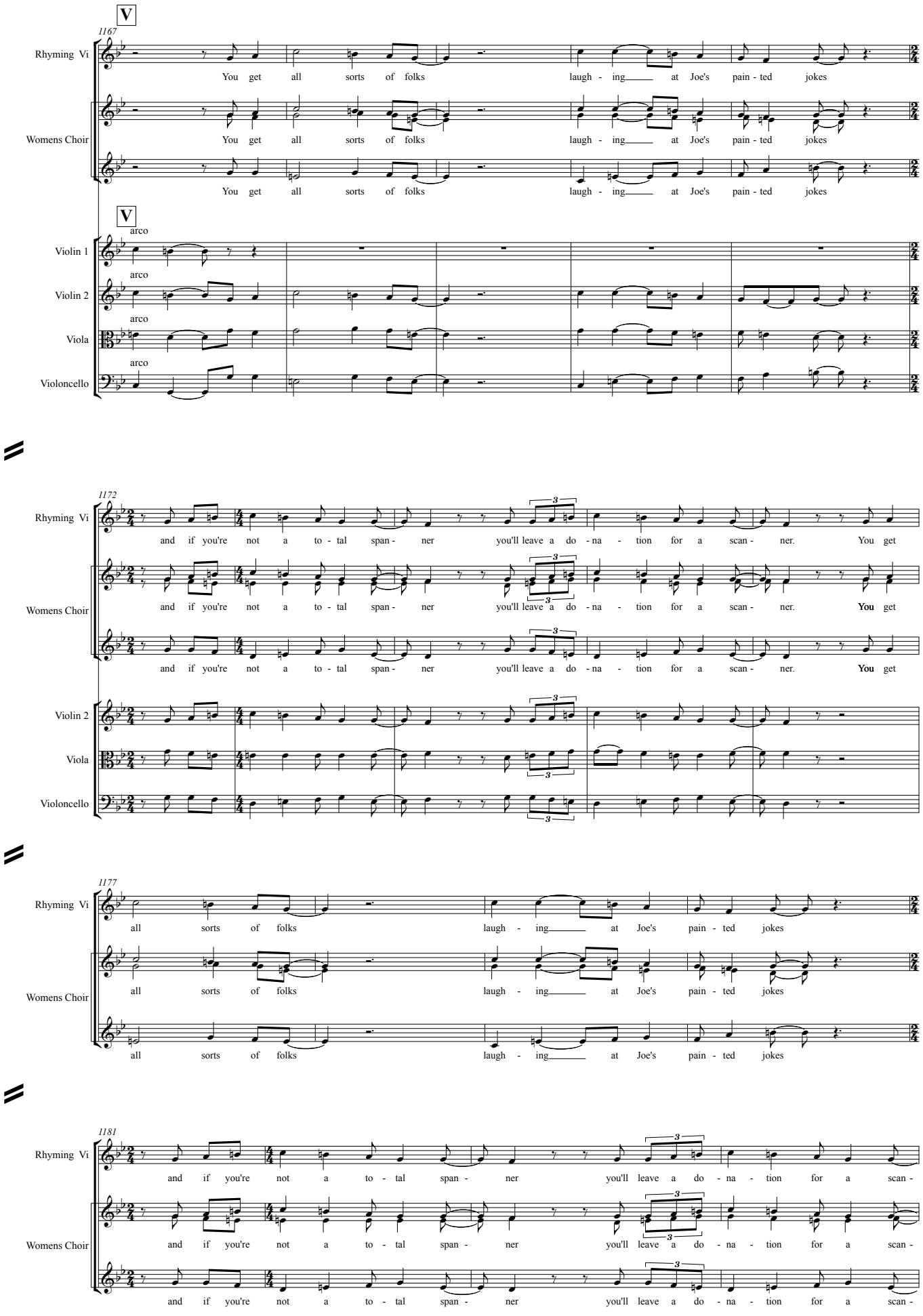
(Shouts) Thanks but no thanks. I'm going to the lighthouse.

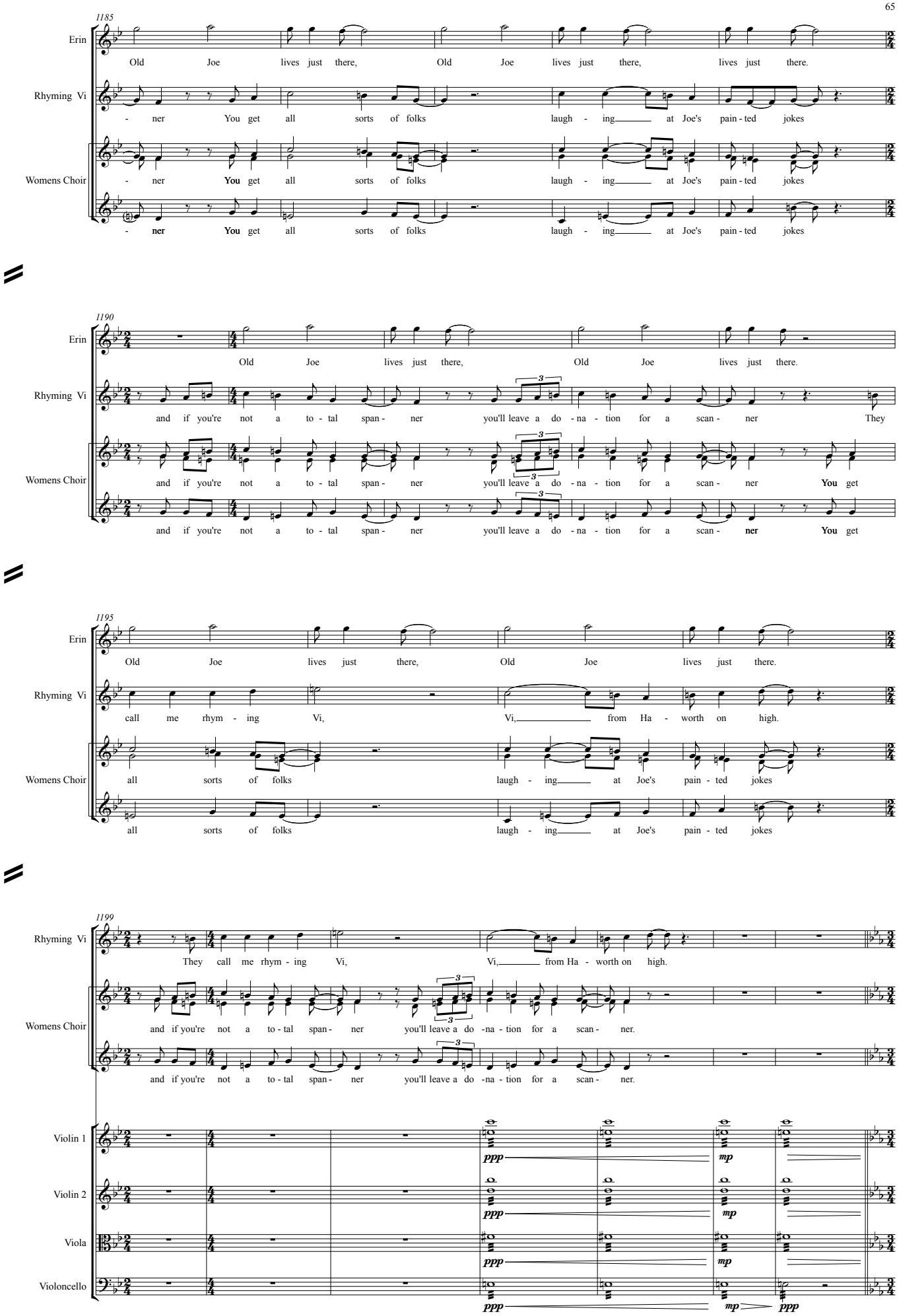
Flight Paths
Part 2

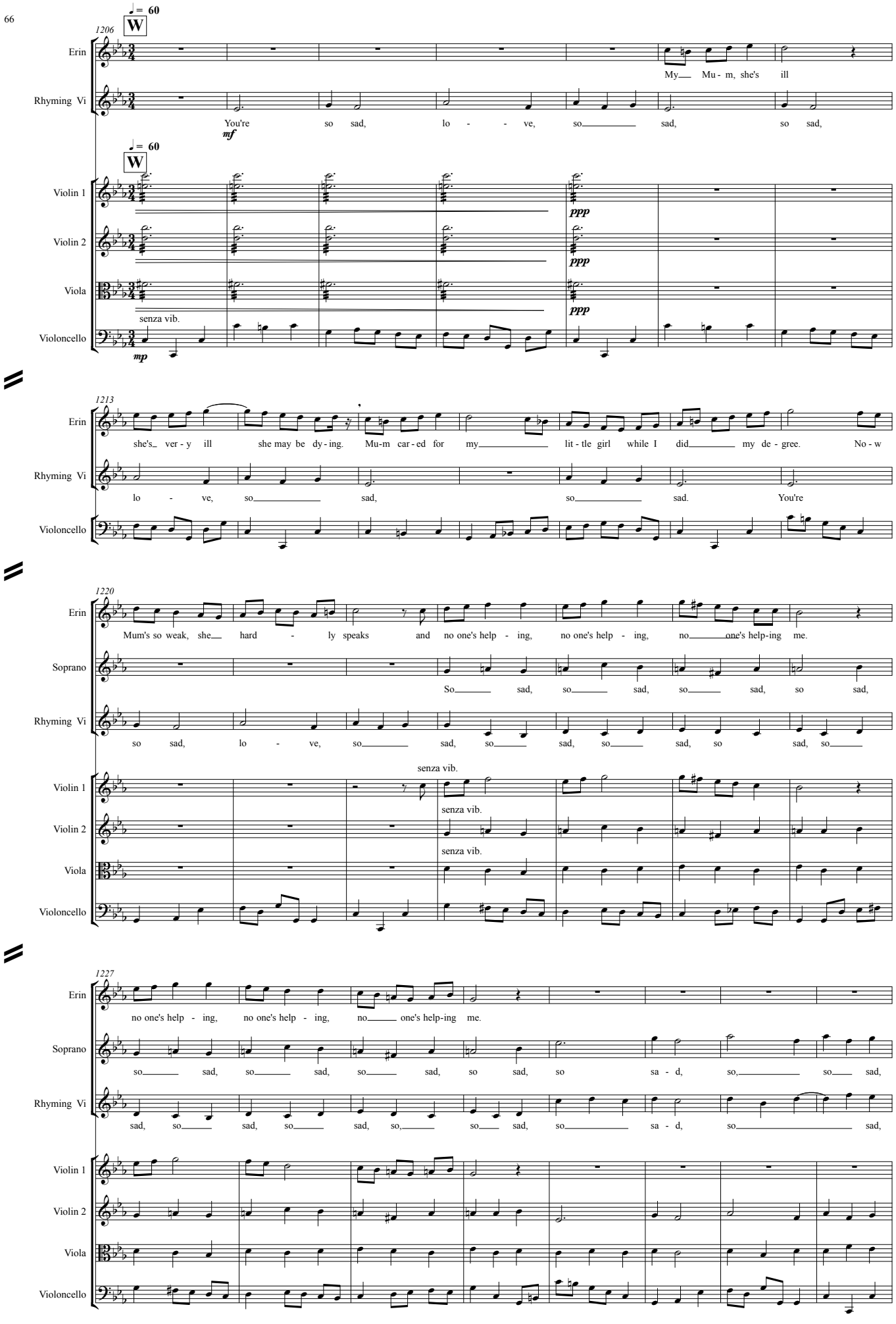


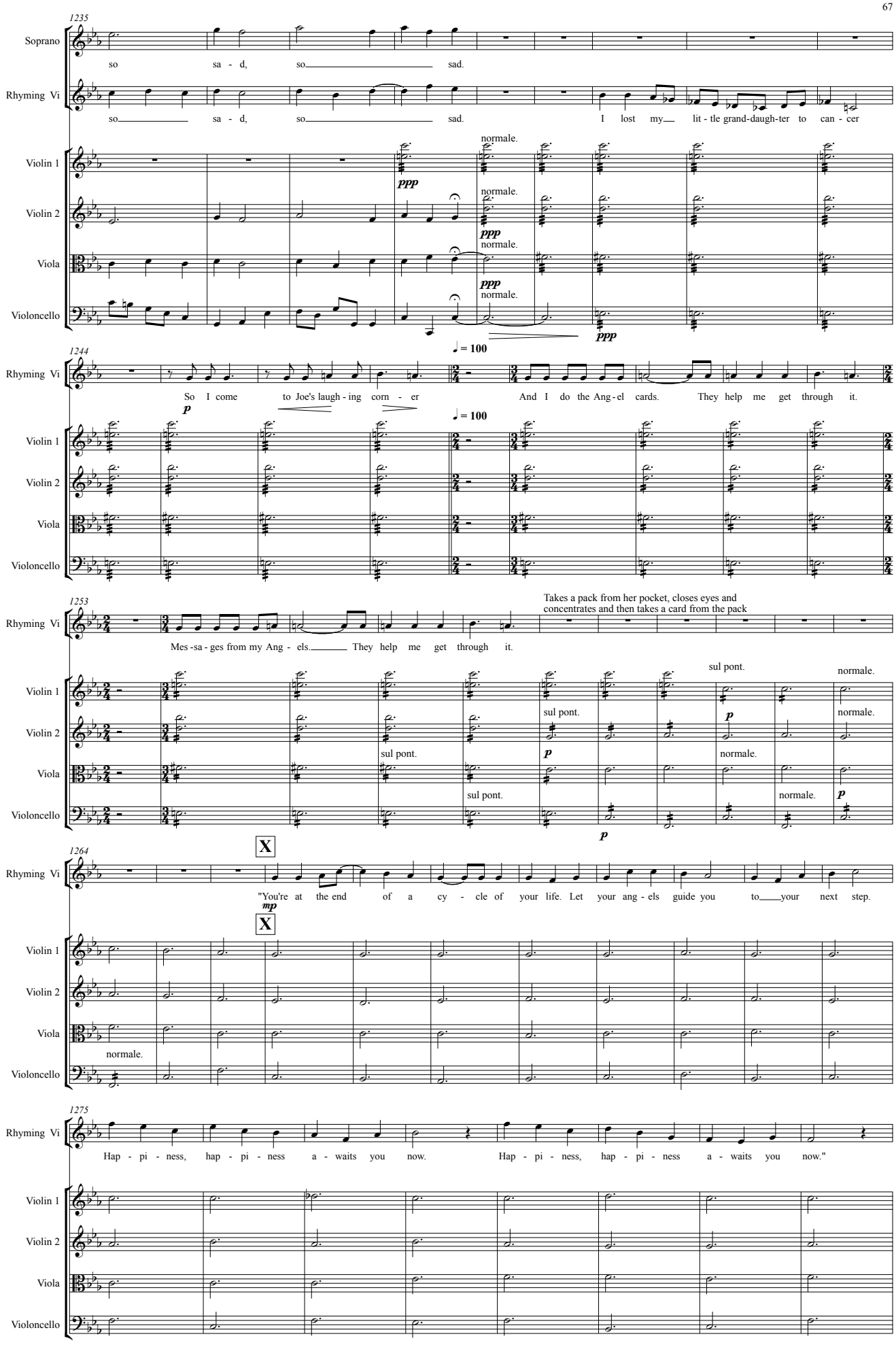

1129
Rhyming Vi
This is Joe Car - u - so's cor - ner, Joe's laugh - ing cor - ner.
p
f
Violin 1
Violin 2
Viola
Violoncello
ppp
1136
pizz.
f
1140
accel.
1145
♩ = 140
U
Old Joe lives just there with his gnomes. Gnome sweet home! Ha!
mf
Half shouted, like a football terrace chant
Womens Choir
Old Joe lives just there with his gnomes. Gnome sweet home!

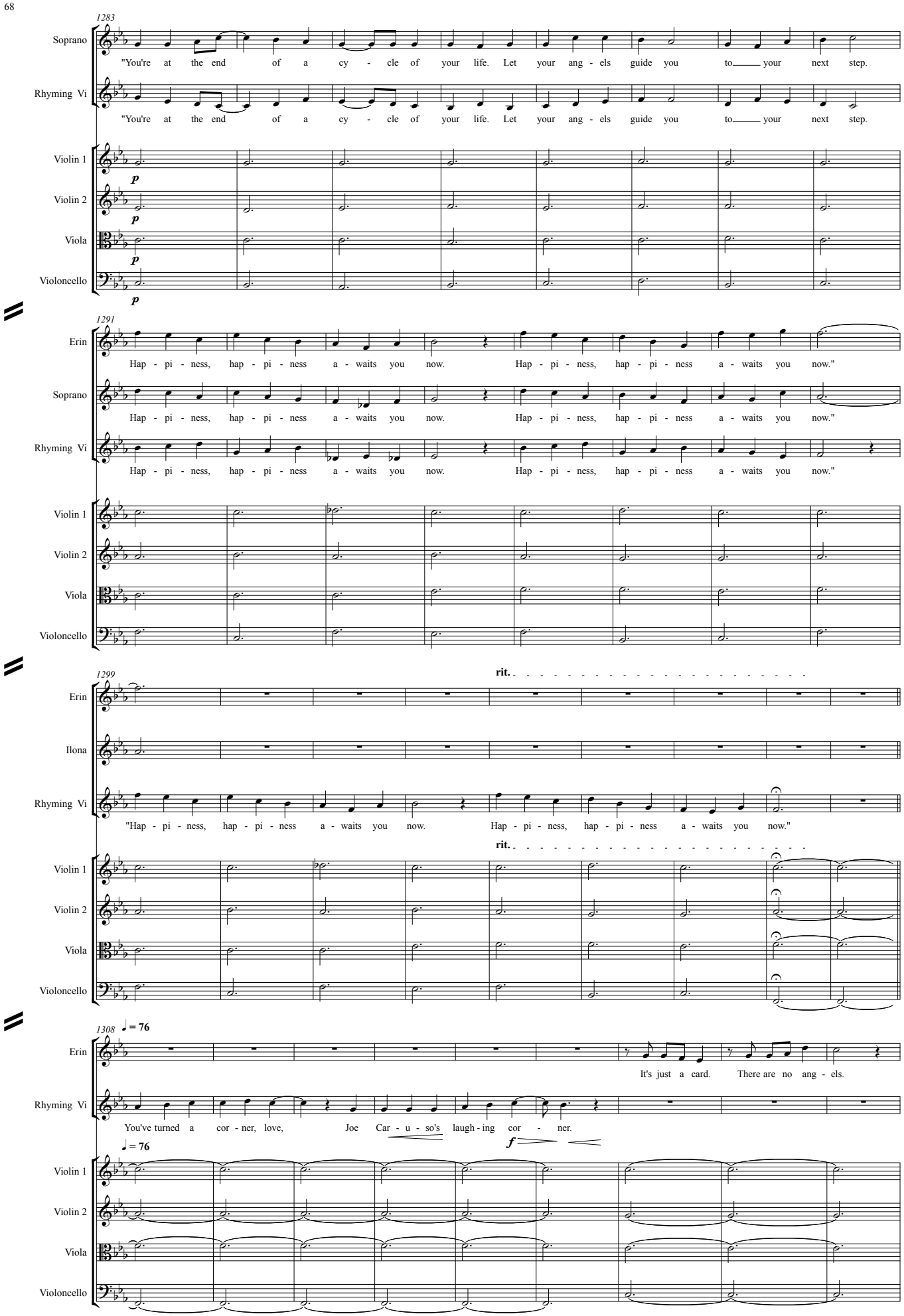

1150
Half shouted, like a football terrace chant
Rhyming Vi
Joe's a ma - gic man, an en - ter - tain - er, a can - cer re - search cam - paign - er!
Half shouted, like a football terrace chant
cam - paign - er!
Womens Choir
Half shouted, like a football terrace chant
cam - paign - er!
1154
Sung
Terrace chant
Rhyming Vi
Old Joe lives just there with his gnomes, Gnome sweet home! Joe paints these jokes, you'll laugh and live lon - ger, so put a pen - ny or three in his con - tain - er!
Sung
Terrace chant
Womens Choir
Old Joe lives just there with his gnomes, Gnome sweet home! Ha! so put a pen - ny or three in his con - tain - er!
Sung
Terrace chant
Old Joe lives just there with his gnomes. Gnome sweet home! Ha! so put a pen - ny or three in his con - tain - er!
Violin 1
Violin 2
Viola
Violoncello
1162
Erin
Old Joe lives just there with his gnomes, Gnome sweet home! Ha!
Sung
Terrace chant
Rhyming Vi
Old Joe lives just there with his gnomes, Gnome sweet home!
Sung
Terrace chant
Womens Choir
Old Joe lives just there with his gnomes, Gnome sweet home!
Sung
Terrace chant
Old Joe lives just there with his gnomes, Gnome sweet home!
Violin 1
Violin 2
Viola
Violoncello

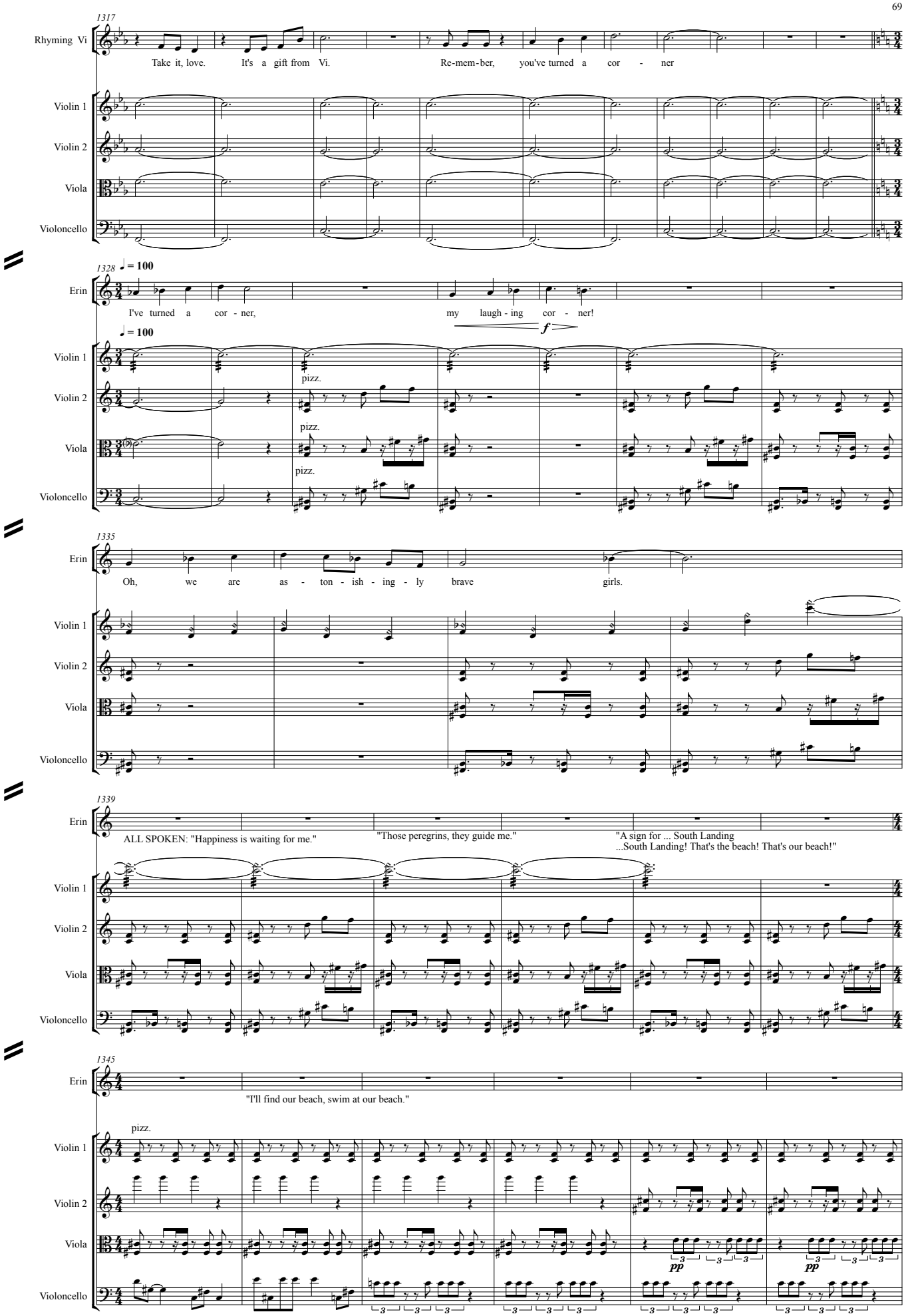

V
1167
Rhyming Vi
You get all sorts of folks laugh - ing at Joe's pain - ted jokes
Womens Choir
You get all sorts of folks laugh - ing at Joe's pain - ted jokes
You get all sorts of folks laugh - ing at Joe's pain - ted jokes
V
arco
Violin 1
arco
Violin 2
arco
Viola
arco
Violoncello
1172
Rhyming Vi
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner. You get
Womens Choir
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner. You get
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner. You get
Violin 2
Viola
Violoncello
1177
Rhyming Vi
all sorts of folks laugh - ing at Joe's pain - ted jokes
Womens Choir
all sorts of folks laugh - ing at Joe's pain - ted jokes
all sorts of folks laugh - ing at Joe's pain - ted jokes
1181
Rhyming Vi
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan -
Womens Choir
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan -
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan -

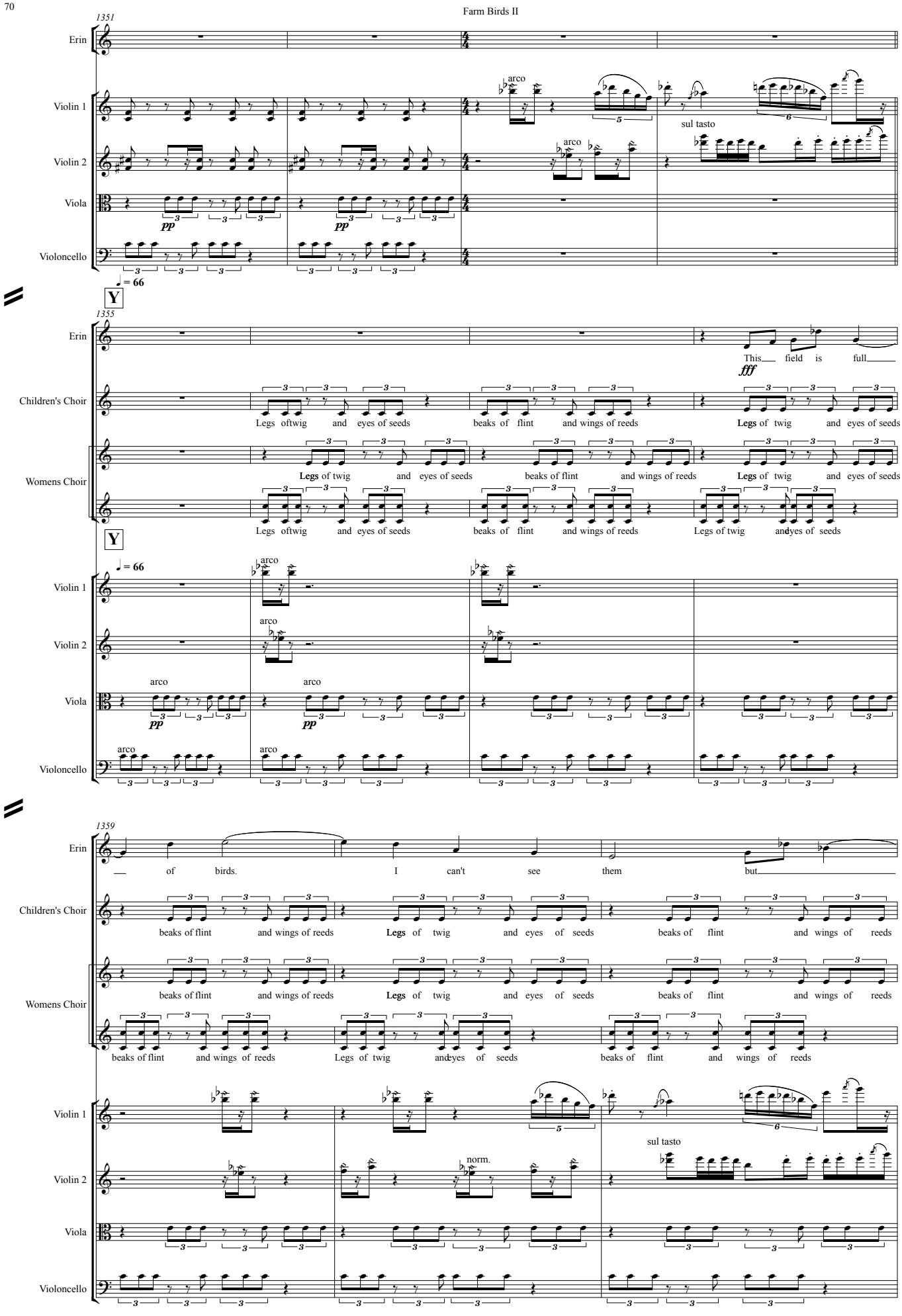

1185
Erin
Old Joe lives just there, Old Joe lives just there, lives just there.
Rhyming Vi
- ner You get all sorts of folks laugh - ing at Joe's pain - ted jokes
Womens Choir
- ner You get all sorts of folks laugh - ing at Joe's pain - ted jokes
- ner You get all sorts of folks laugh - ing at Joe's pain - ted jokes
1190
Erin
Old Joe lives just there, Old Joe lives just there.
Rhyming Vi
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner They
Womens Choir
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner You get
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner You get
1195
Erin
Old Joe lives just there, Old Joe lives just there.
Rhyming Vi
call me rhym - ing Vi, Vi, from Ha - worth on high.
Womens Choir
all sorts of folks laugh - ing at Joe's pain - ted jokes
all sorts of folks laugh - ing at Joe's pain - ted jokes
1199
Rhyming Vi
They call me rhym - ing Vi, Vi, from Ha - worth on high.
Womens Choir
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner.
and if you're not a to - tal span - ner you'll leave a do - na - tion for a scan - ner.
Violin 1
ppp
mp
Violin 2
ppp
mp
Viola
ppp
mp
Violoncello
ppp
mp
ppp

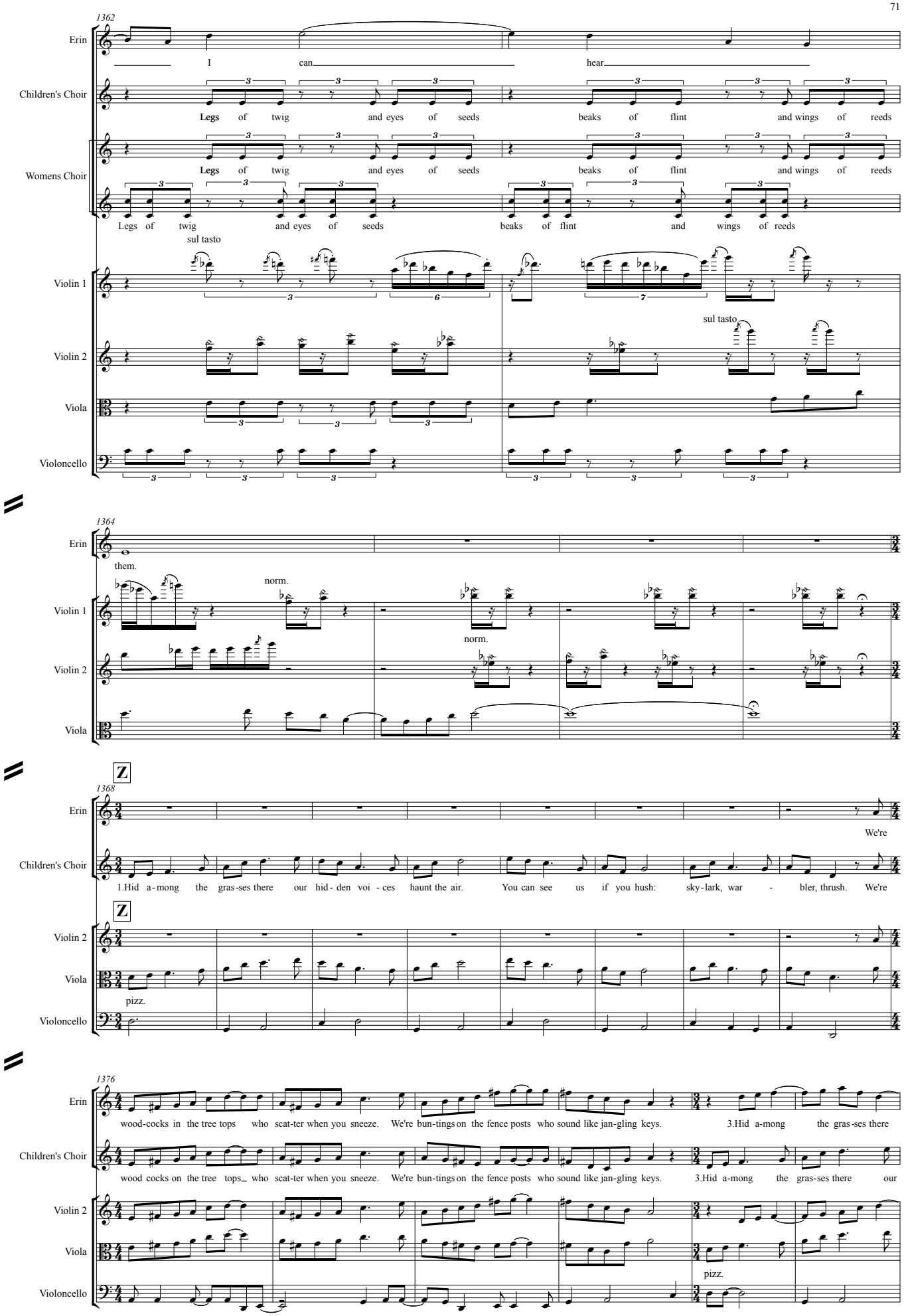

♩ = 60
W
1206
Erin
My Mu - m, she's ill
Rhyming Vi
You're so sad, lo - - ve, so sad, so sad,
mf
♩ = 60
W
Violin 1
ppp
Violin 2
ppp
Viola
ppp
senza vib.
Violoncello
mp
1213
Erin
she's ver - y ill she may be dy - ing. Mu-m car - ed for my lit - tle girl while I did my de - gree. No - w
Rhyming Vi
lo - ve, so sad, so sad. You're
Violoncello
1220
Erin
Mum's so weak, she hard - ly speaks and no one's help - ing, no one's help - ing, no one's help-ing me.
Soprano
So sad, so sad, so sad, so sad,
Rhyming Vi
so sad, lo - ve, so sad, so sad, so sad, so sad, so
senza vib.
Violin 1
senza vib.
Violin 2
senza vib.
Viola
Violoncello
1227
Erin
no one's help - ing, no one's help - ing, no one's help-ing me.
Soprano
so sad, so sad, so sad, so sad, so sa - d, so, so sad,
Rhyming Vi
sad, so sad, so sad, so, so sad, so sa - d, so sad,
Violin 1
Violin 2
Viola
Violoncello

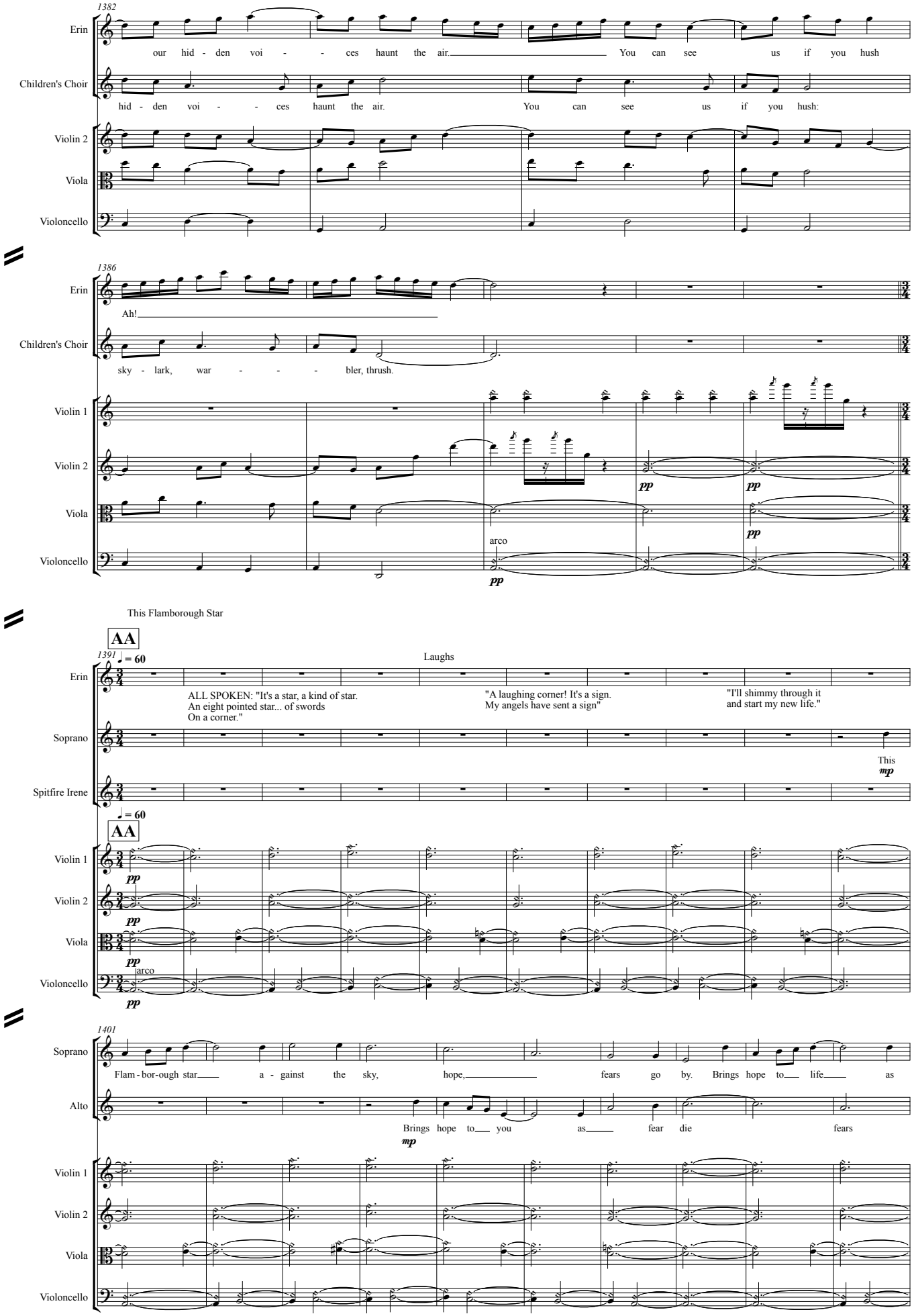

1235
Soprano
so sa - d, so sad.
Rhyming Vi
so sa - d, so sad. I lost my lit - tle grand-daugh-ter to can - cer
Violin 1
Violin 2
Viola
Violoncello
ppp
normale.
1244
= 100
So I come to Joe's laugh - ing corn - er And I do the Ang - el cards. They help me get through it.
p
1253
Takes a pack from her pocket, closes eyes and concentrates and then takes a card from the pack
Mes - sa - ges from my Ang - els. They help me get through it.
sul pont.
normale.
1264
X
"You're at the end of a cy - cle of your life. Let your ang - els guide you to your next step.
mp
1275
Hap - pi - ness, hap - pi - ness a - waits you now. Hap - pi - ness, hap - pi - ness a - waits you now."

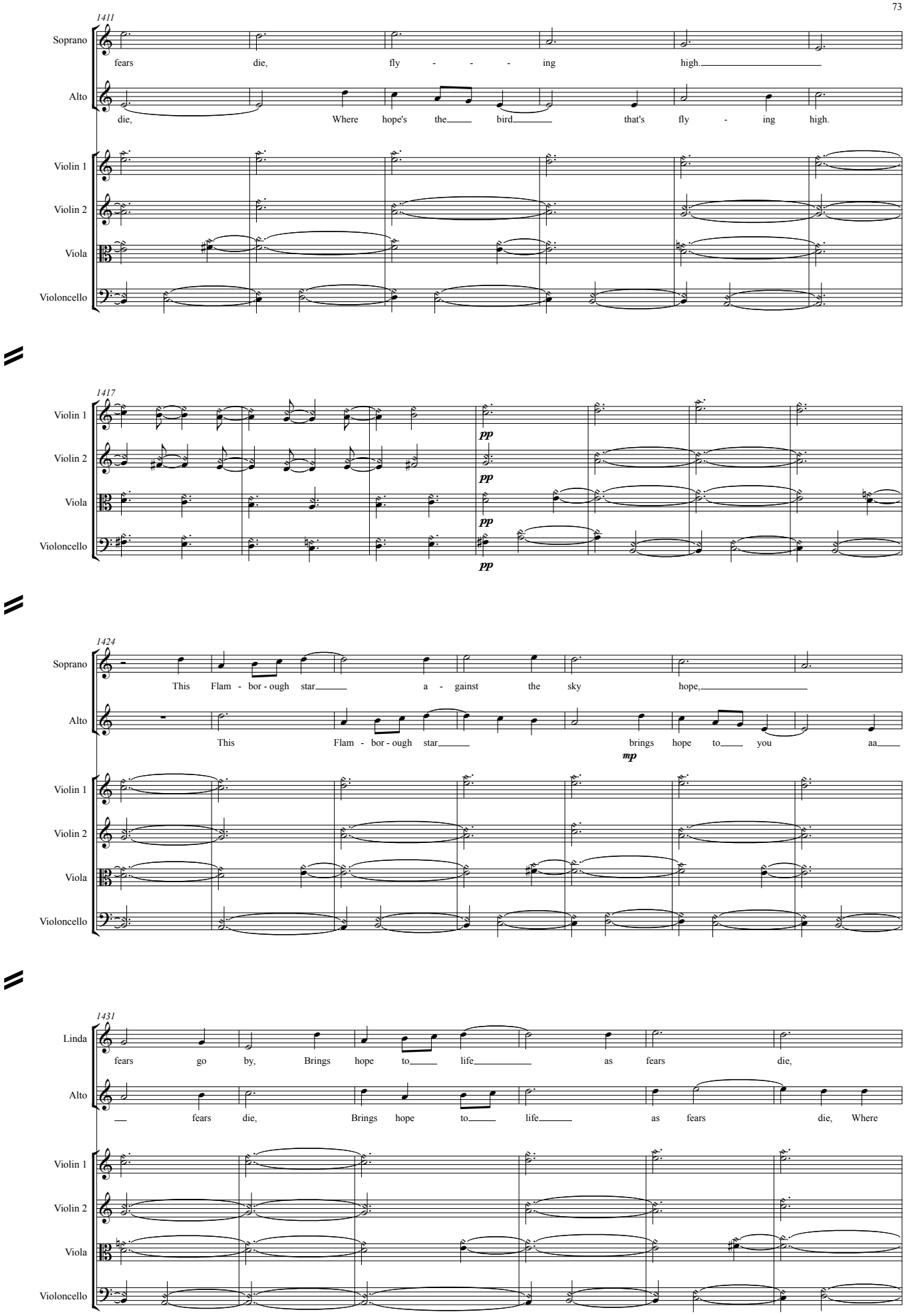

1283
Soprano
"You're at the end of a cy - cle of your life. Let your ang - els guide you to your next step.
Rhyming Vi
"You're at the end of a cy - cle of your life. Let your ang - els guide you to your next step.
Violin 1
Violin 2
Viola
Violoncello
p
1291
Erin
Hap - pi - ness, hap - pi - ness a - waits you now. Hap - pi - ness, hap - pi - ness a - waits you now."
Soprano
Hap - pi - ness, hap - pi - ness a - waits you now. Hap - pi - ness, hap - pi - ness a - waits you now."
Rhyming Vi
Hap - pi - ness, hap - pi - ness a - waits you now. Hap - pi - ness, hap - pi - ness a - waits you now."
Violin 1
Violin 2
Viola
Violoncello
1299
rit.
Erin
Ilona
Rhyming Vi
"Hap - pi - ness, hap - pi - ness a - waits you now. Hap - pi - ness, hap - pi - ness a - waits you now."
rit.
Violin 1
Violin 2
Viola
Violoncello
1308
♩ = 76
Erin
It's just a card. There are no ang - els.
Rhyming Vi
You've turned a cor - ner, love, Joe Car - u - so's laugh - ing cor - ner.
f
♩ = 76
Violin 1
Violin 2
Viola
Violoncello

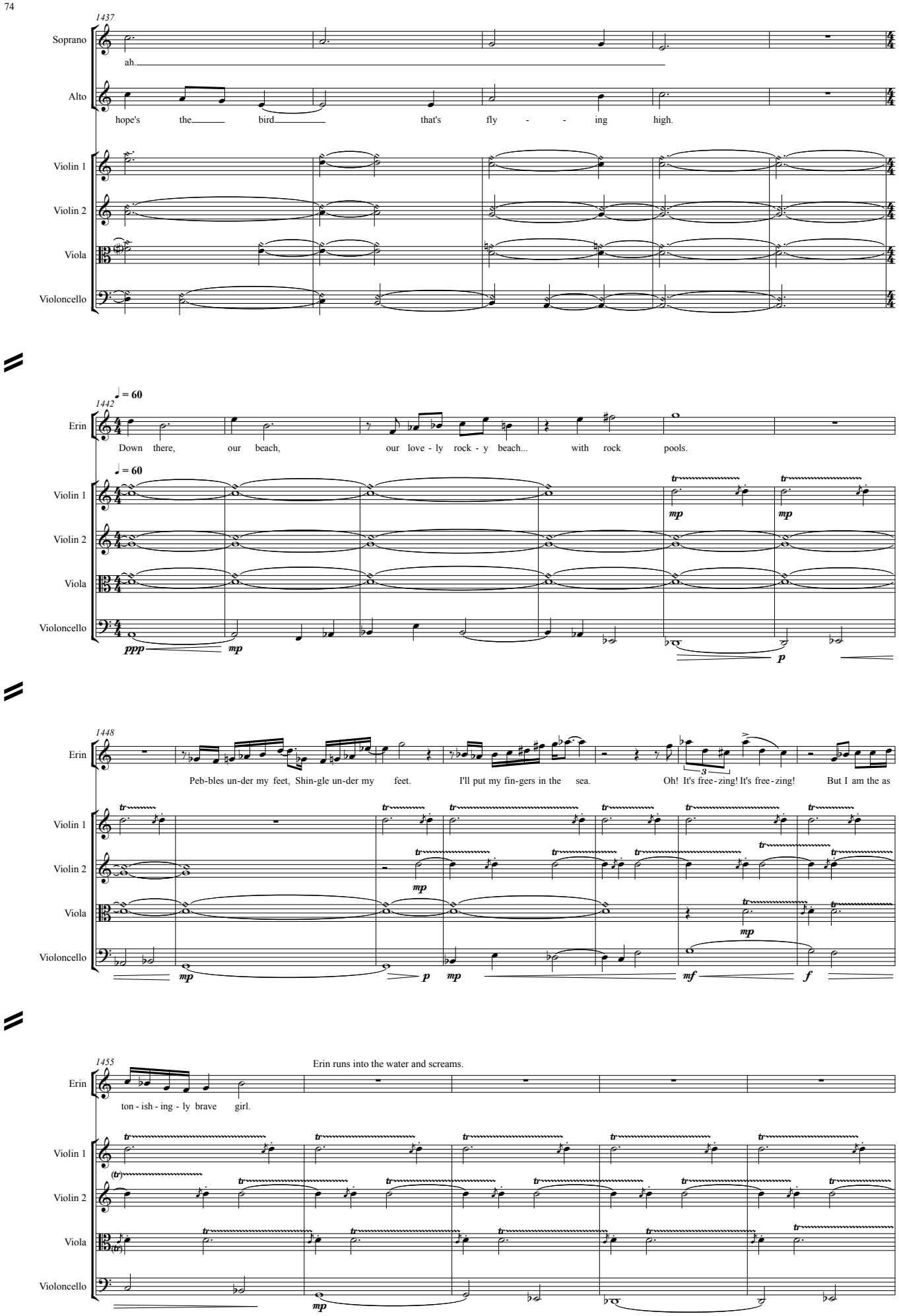

1317
Rhyming Vi
Take it, love. It's a gift from Vi. Re-mem-ber, you've turned a cor - ner
Violin 1
Violin 2
Viola
Violoncello
1328
♩ = 100
Erin
I've turned a cor - ner, my laugh - ing cor - ner!
f
♩ = 100
pizz.
pizz.
pizz.
1335
Erin
Oh, we are as - ton - ish - ing - ly brave girls.
1339
Erin
ALL SPOKEN: "Happiness is waiting for me."
"Those peregrins, they guide me."
"A sign for ... South Landing
...South Landing! That's the beach! That's our beach!"
1345
Erin
"I'll find our beach, swim at our beach."
pizz.
pp
pp

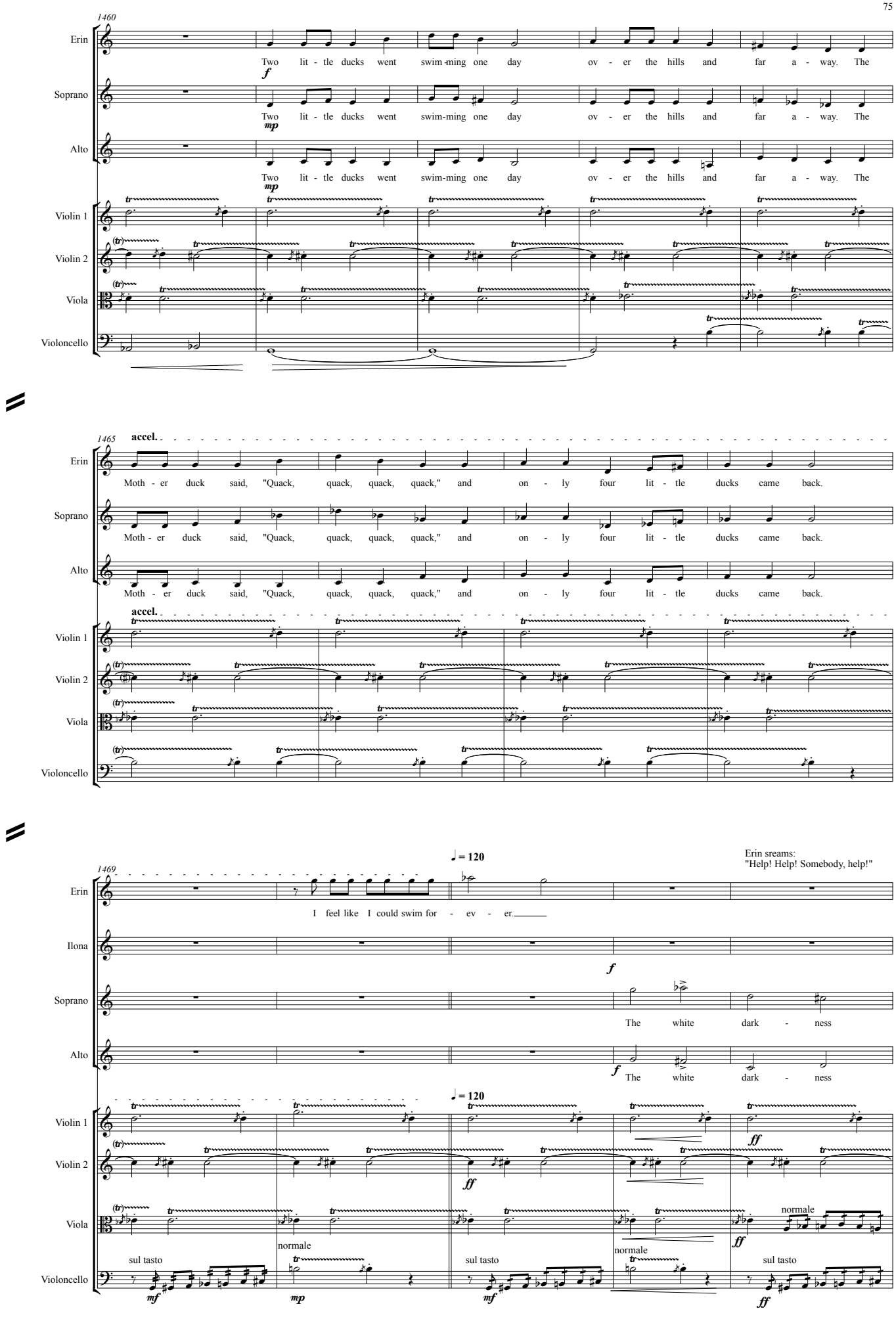

1351
Erin
Violin 1
Violin 2
Viola
Violoncello
arco
sul tasto
pp
♩ = 66
Y
1355
Children's Choir
Womens Choir
This field is full
fff
Legs oftwig and eyes of seeds
beaks of flint and wings of reeds
Legs of twig and eyes of seeds
1359
of birds. I can't see them but
norm.

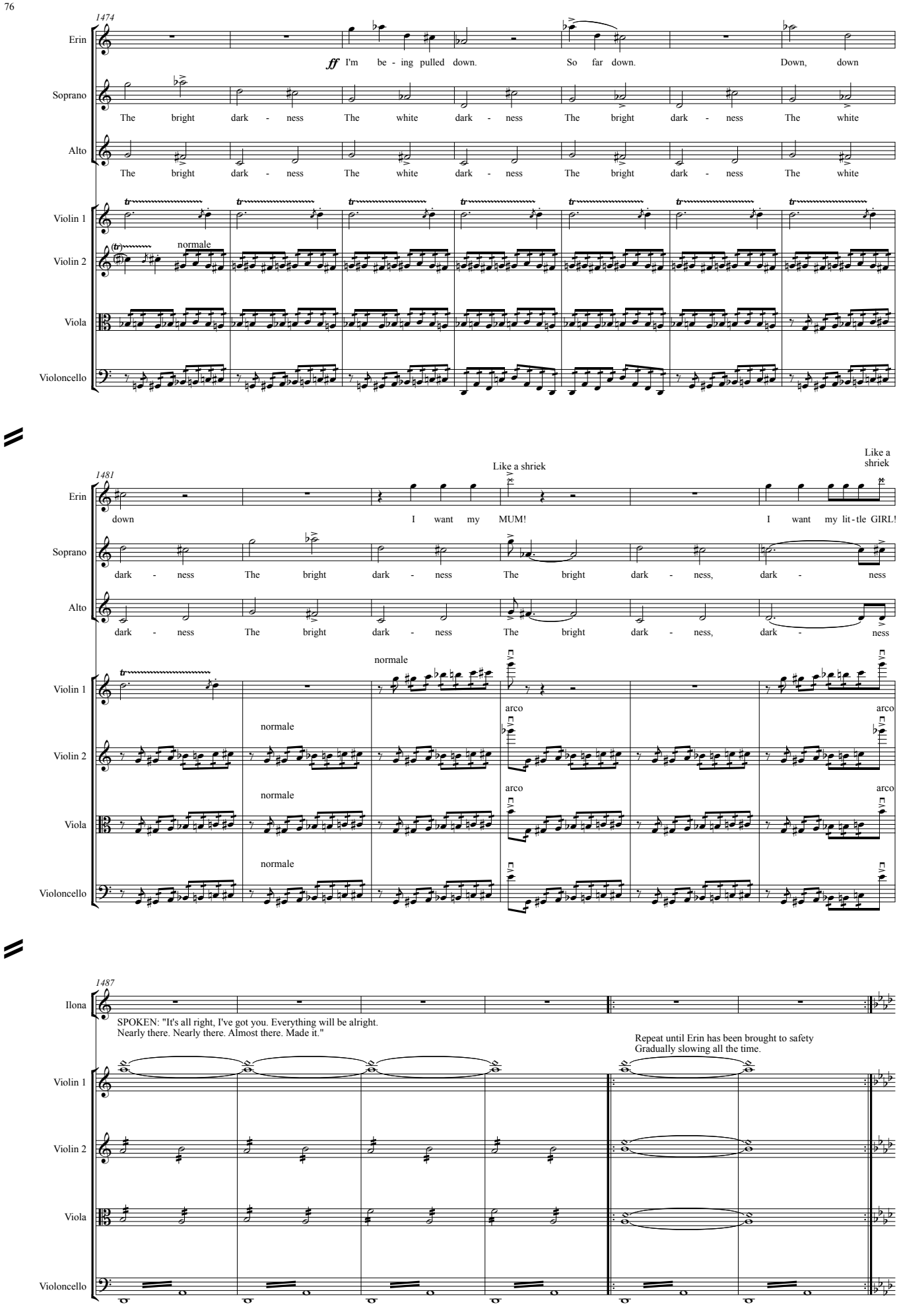

1362
Erin
I can hear
Children's Choir
Legs of twig and eyes of seeds beaks of flint and wings of reeds
Womens Choir
Legs of twig and eyes of seeds beaks of flint and wings of reeds
Legs of twig and eyes of seeds beaks of flint and wings of reeds
sul tasto
Violin 1
sul tasto
Violin 2
Viola
Violoncello
1364
Erin
them.
norm.
Violin 1
norm.
Violin 2
Viola
Z
1368
Erin
We're
Children's Choir
1.Hid a-mong the gras-ses there our hid-den voi-ces haunt the air. You can see us if you hush: sky-lark, war-bler, thrush. We're
Z
Violin 2
Viola
pizz.
Violoncello
1376
Erin
wood-cocks in the tree tops who scat-ter when you sneeze. We're bun-tings on the fence posts who sound like jan-gling keys. 3.Hid a-mong the gras-ses there
Children's Choir
wood cocks on the tree tops who scat-ter when you sneeze. We're bun-tings on the fence posts who sound like jan-gling keys. 3.Hid a-mong the gras-ses there our
Violin 2
Viola
pizz.
Violoncello

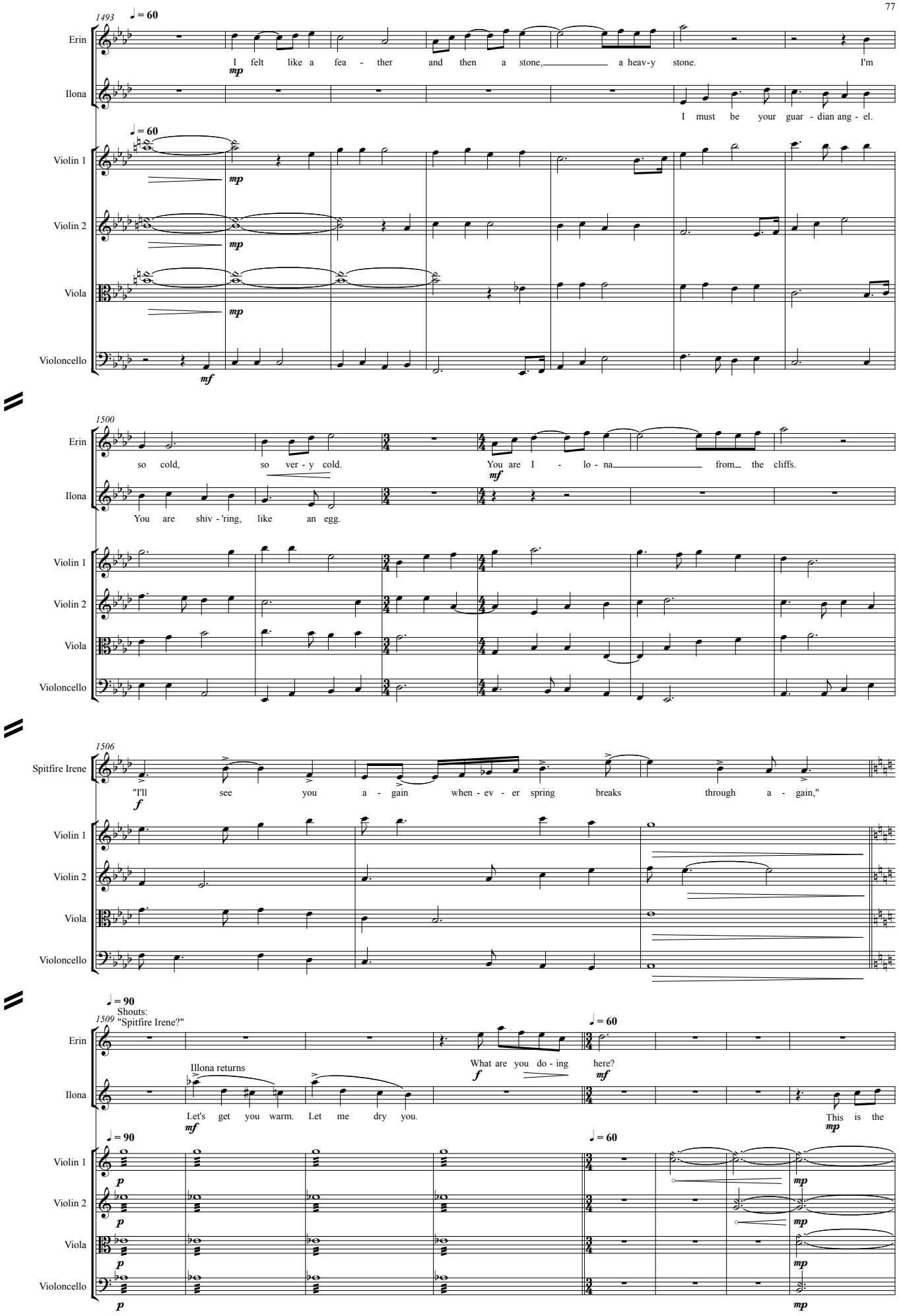

1382
Erin
our hid - den voi - - ces haunt the air. You can see us if you hush
Children's Choir
hid - den voi - - ces haunt the air. You can see us if you hush:
Violin 2
Viola
Violoncello
1386
Erin
Ah!
Children's Choir
sky - lark, war - - - bler, thrush.
Violin 1
Violin 2
Viola
Violoncello
pp
arco
This Flamborough Star
AA
1391
♩ = 60
Laughs
Erin
ALL SPOKEN: "It's a star, a kind of star.
An eight pointed star... of swords
On a corner."
"A laughing corner! It's a sign.
My angels have sent a sign"
"I'll shimmy through it
and start my new life."
Soprano
This
mp
Spitfire Irene
♩ = 60
AA
Violin 1
Violin 2
Viola
Violoncello
arco
1401
Soprano
Flam - bor-ough star a - gainst the sky, hope, fears go by. Brings hope to life as
Alto
Brings hope to you as fear die fears
mp
Violin 1
Violin 2
Viola
Violoncello

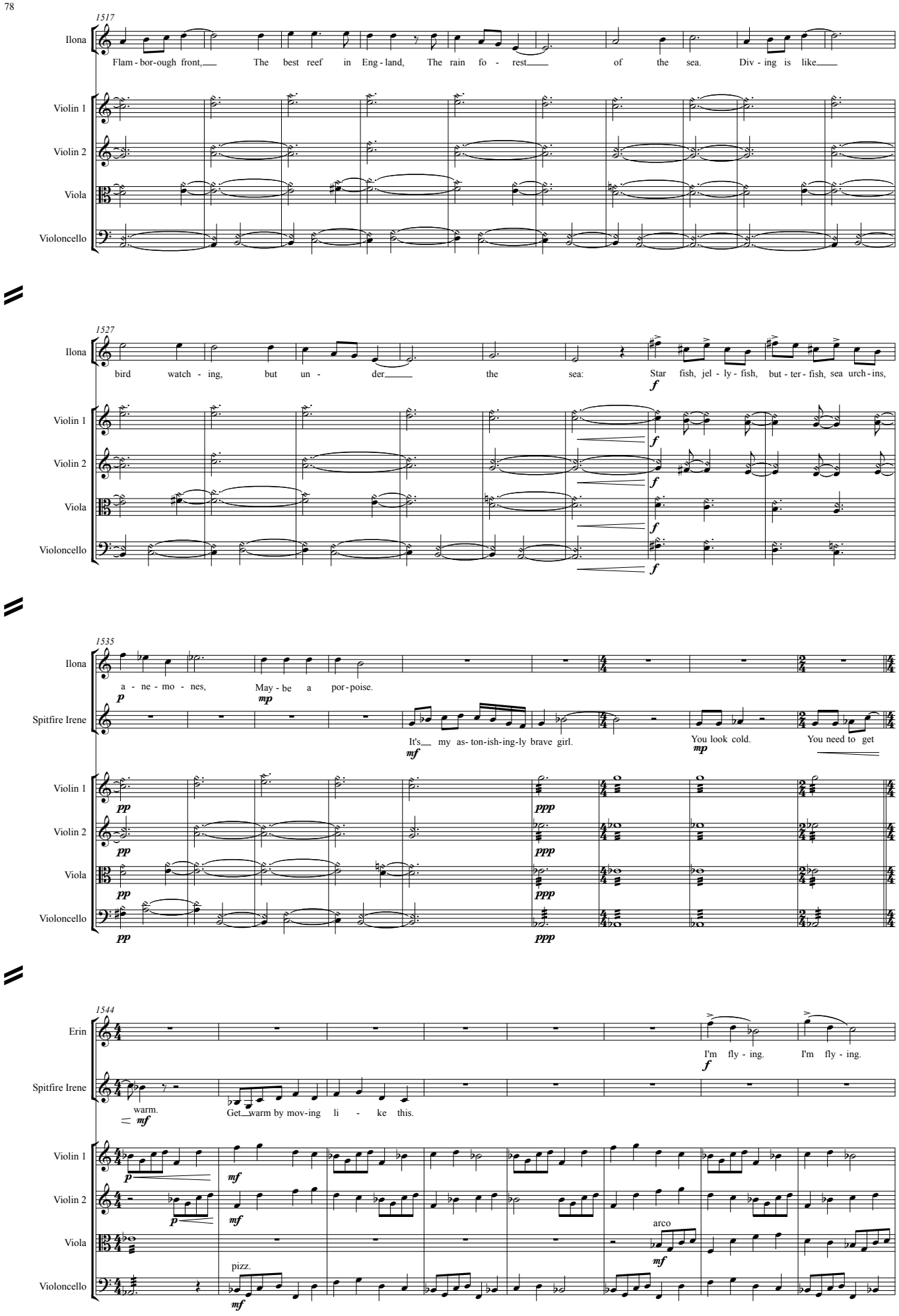

1411
Soprano
fears die, fly - - - ing high.
Alto
die, Where hope's the bird that's fly - ing high.
Violin 1
Violin 2
Viola
Violoncello
1417
Violin 1
Violin 2
Viola
Violoncello
pp
pp
pp
pp
1424
Soprano
This Flam - bor - ough star a - gainst the sky hope,
Alto
This Flam - bor - ough star brings hope to you aa
mp
Violin 1
Violin 2
Viola
Violoncello
1431
Linda
fears go by, Brings hope to life as fears die,
Alto
fears die, Brings hope to life as fears die, Where
Violin 1
Violin 2
Viola
Violoncello

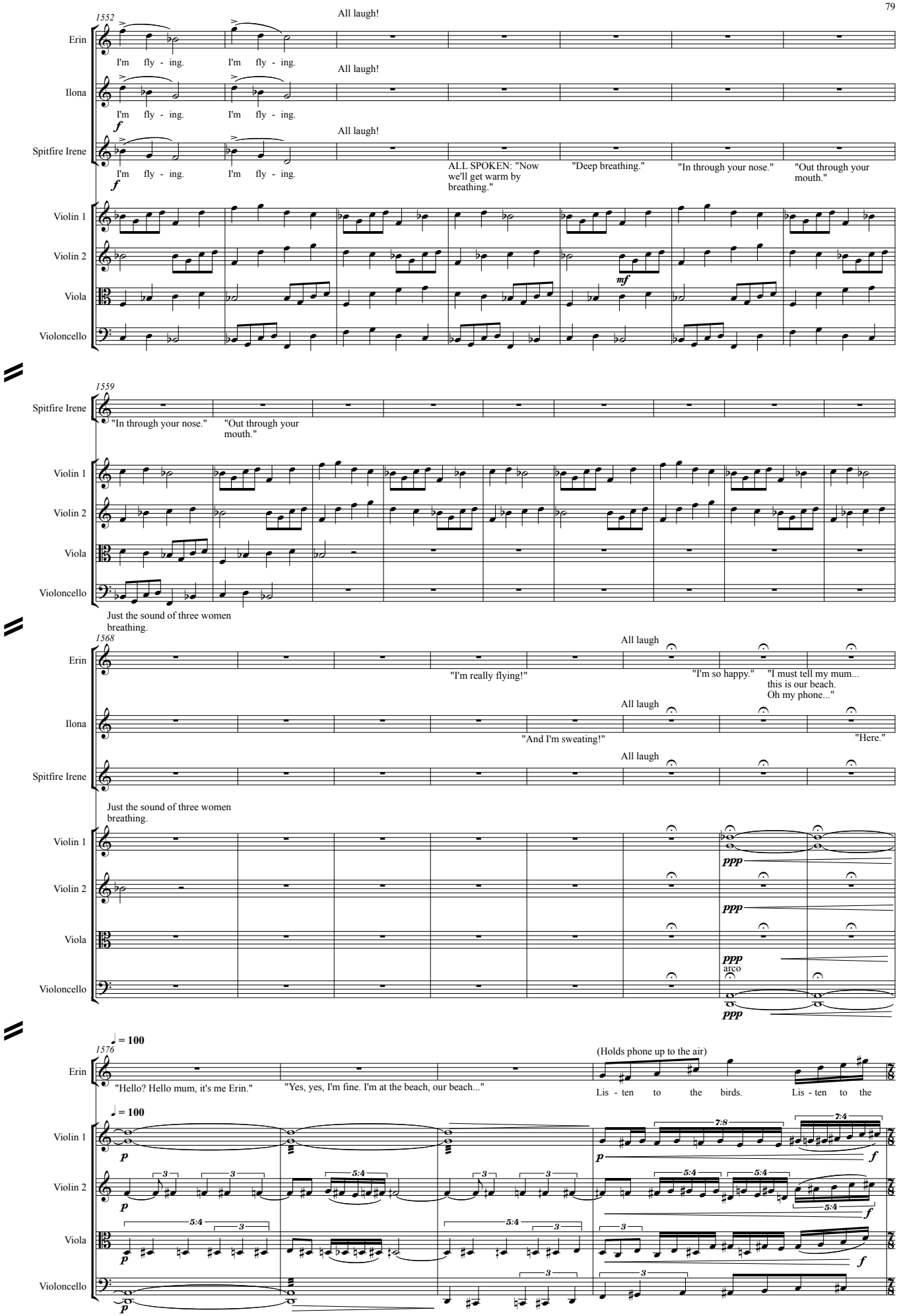

1437
Soprano
ah.
Alto
hope's the bird that's fly - - ing high.
Violin 1
Violin 2
Viola
Violoncello
1442
♩ = 60
Erin
Down there, our beach, our love - ly rock - y beach... with rock pools.
♩ = 60
Violin 1
Violin 2
Viola
Violoncello
ppp
mp
mp
mp
p
1448
Erin
Peb-bles un-der my feet, Shin-gle un-der my feet. I'll put my fin-gers in the sea. Oh! It's free-zing! It's free-zing! But I am the as
3
Violin 1
Violin 2
Viola
Violoncello
mp
p
mp
mp
mf
f
1455
Erin runs into the water and screams.
Erin
ton - ish - ing - ly brave girl.
Violin 1
Violin 2
Viola
Violoncello
mp

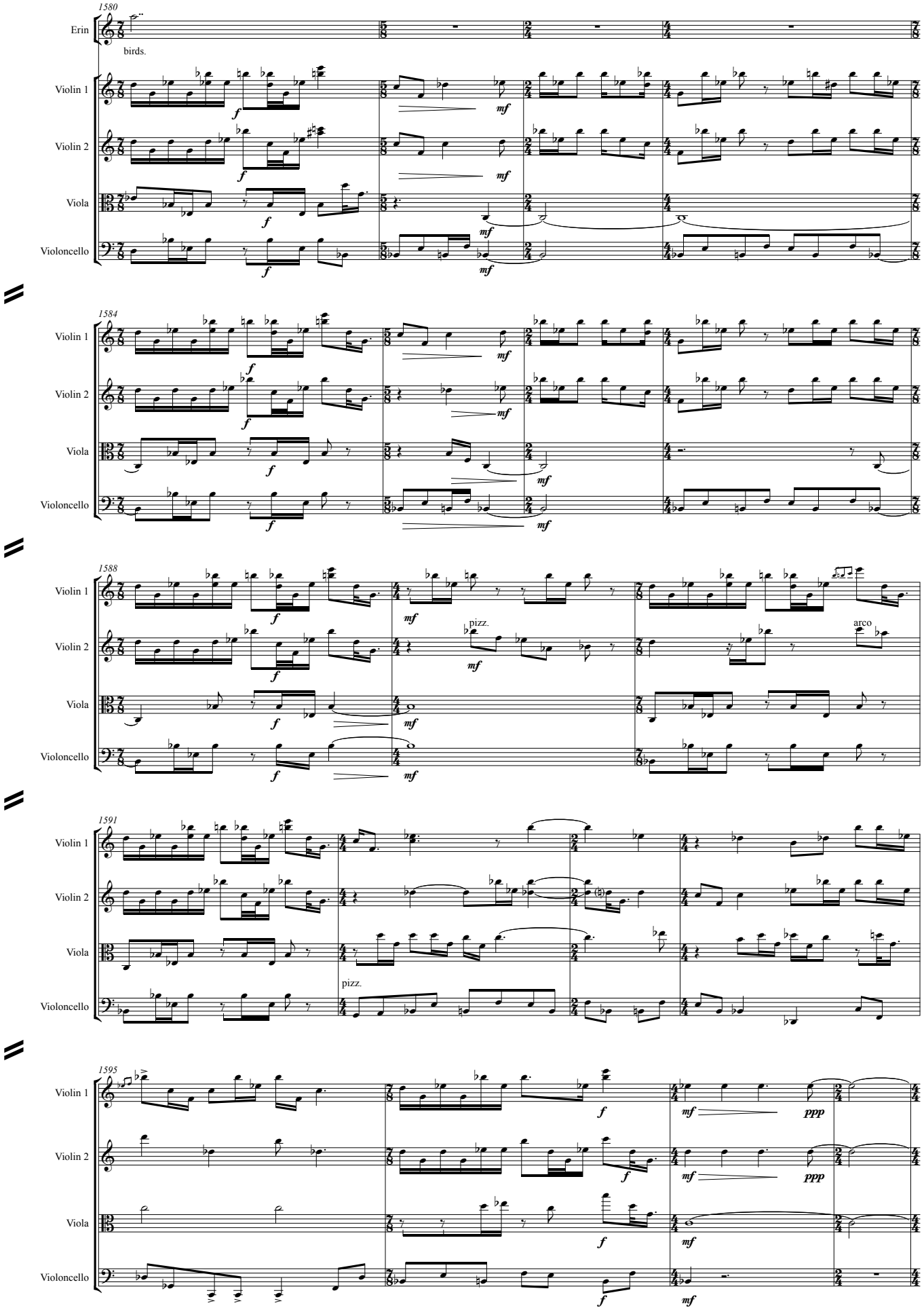

1460
Erin
Two lit - tle ducks went swim-ming one day ov - er the hills and far a - way. The
f
Soprano
Two lit - tle ducks went swim-ming one day ov - er the hills and far a - way. The
mp
Alto
Two lit - tle ducks went swim-ming one day ov - er the hills and far a - way. The
mp
Violin 1
Violin 2
Viola
Violoncello
1465
accel.
Erin
Moth - er duck said, "Quack, quack, quack, quack," and on - ly four lit - tle ducks came back.
Soprano
Moth - er duck said, "Quack, quack, quack, quack," and on - ly four lit - tle ducks came back.
Alto
Moth - er duck said, "Quack, quack, quack, quack," and on - ly four lit - tle ducks came back.
accel.
Violin 1
Violin 2
Viola
Violoncello
1469
♩ = 120
Erin sreams:
"Help! Help! Somebody, help!"
Erin
I feel like I could swim for - ev - er.
Ilona
f
Soprano
The white dark - ness
Alto
f
The white dark - ness
♩ = 120
Violin 1
ff
Violin 2
ff
Viola
normale
normale
normale
ff
Violoncello
sul tasto
mf
mp
sul tasto
mf
sul tasto
ff

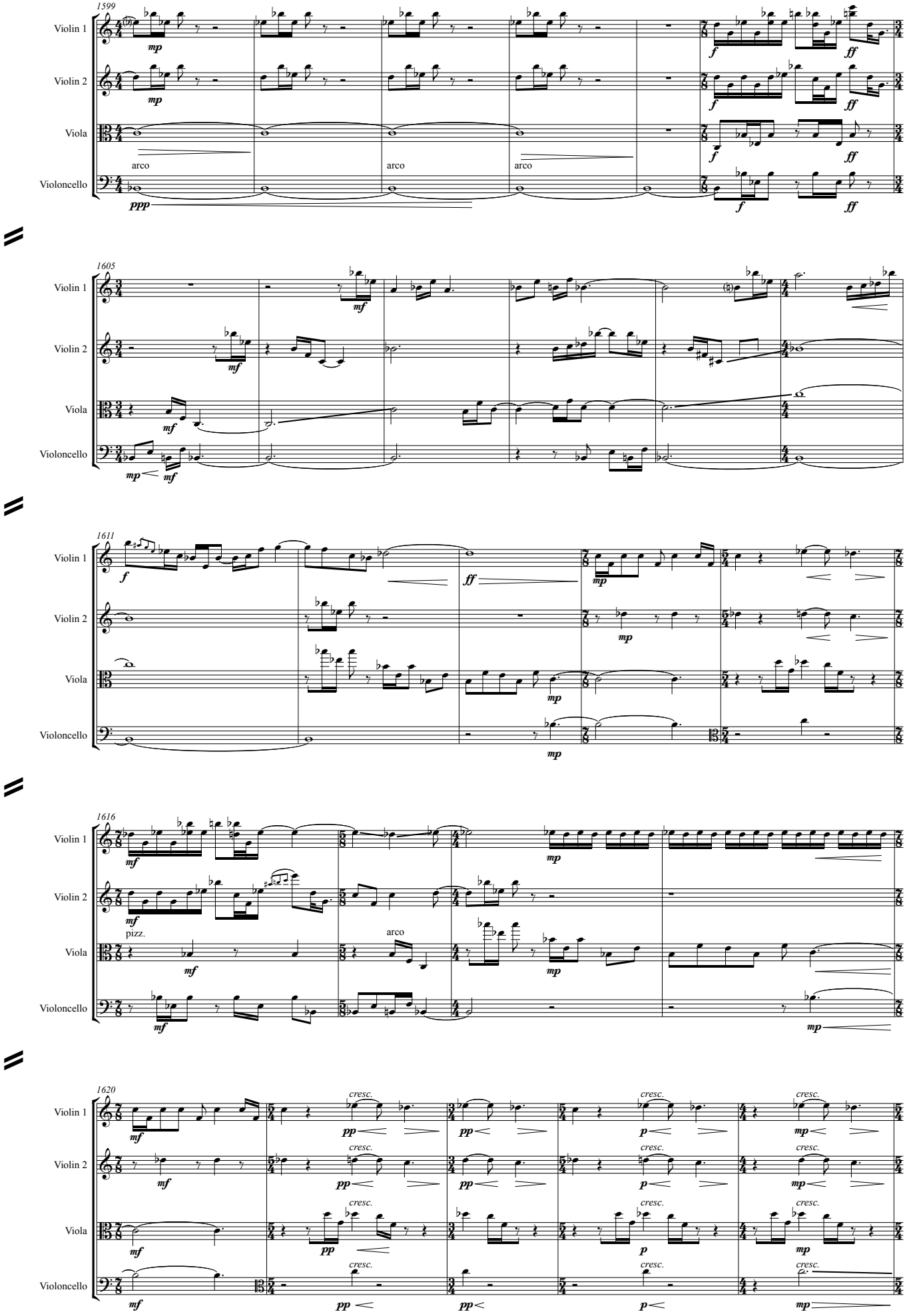

1474
Erin
Soprano
Alto
Violin 1
Violin 2
Viola
Violoncello
ff I'm be - ing pulled down. So far down. Down, down
The bright dark - ness The white dark - ness The bright dark - ness The white
The bright dark - ness The white dark - ness The bright dark - ness The white
normale
1481
Like a shriek
Like a shriek
down I want my MUM! I want my lit - tle GIRL!
dark - ness The bright dark - ness The bright dark - ness, dark - ness
dark - ness The bright dark - ness The bright dark - ness, dark - ness
normale
arco
arco
normale
arco
arco
normale
1487
Ilona
SPOKEN: "It's all right, I've got you. Everything will be alright.
Nearly there. Nearly there. Almost there. Made it."
Repeat until Erin has been brought to safety
Gradually slowing all the time.

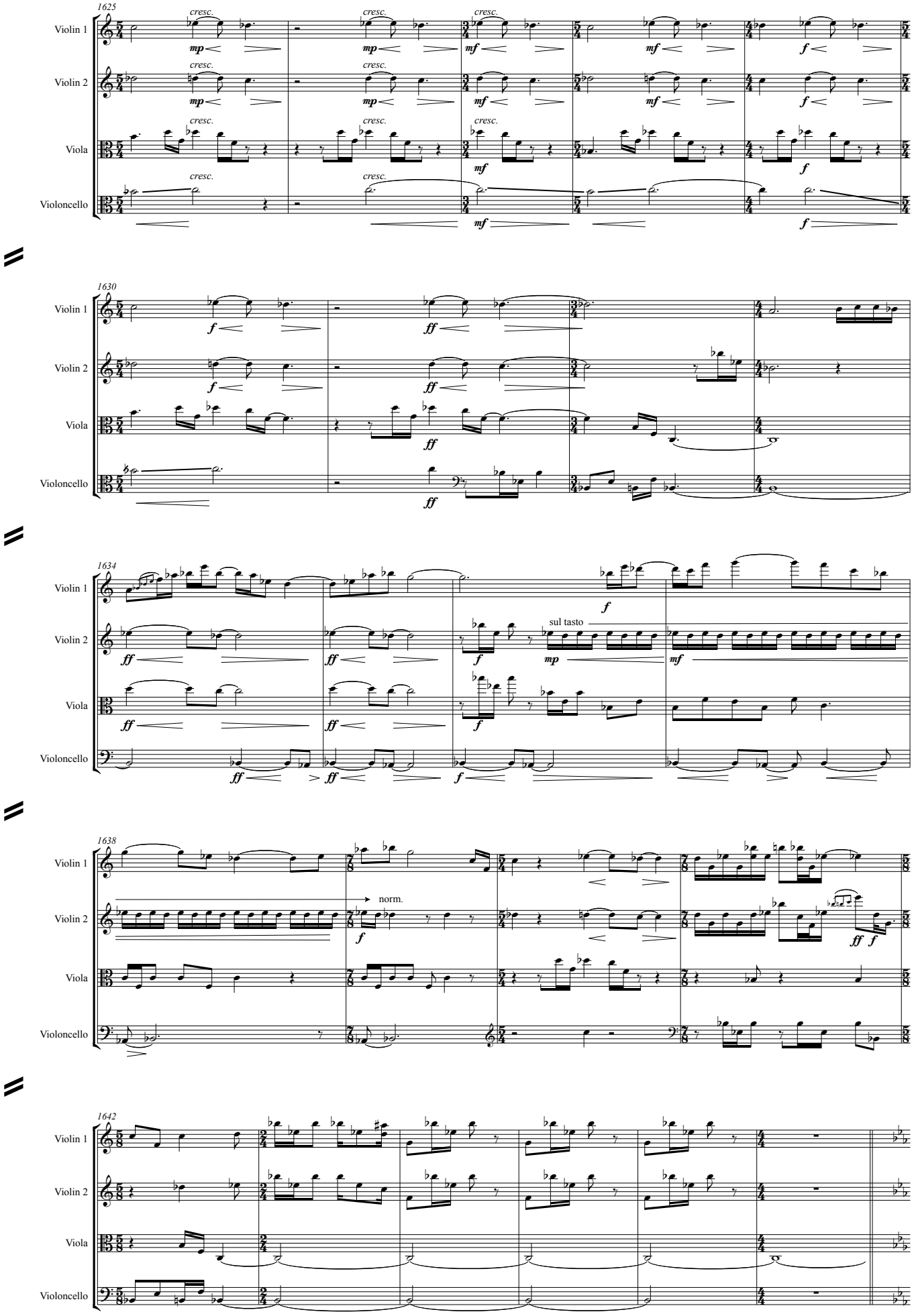

1493
♩ = 60
Erin
I felt like a fea - ther and then a stone, a heav-y stone. I'm
mp
Ilona
I must be your guar - dian ang - el.
♩ = 60
Violin 1
mp
Violin 2
mp
Viola
mp
Violoncello
mf
1500
Erin
so cold, so ver - y cold. You are I - lo - na from the cliffs.
mf
Ilona
You are shiv - 'ring, like an egg.
Violin 1
Violin 2
Viola
Violoncello
1506
Spitfire Irene
"I'll see you a - gain when - ev - er spring breaks through a - gain,"
f
Violin 1
Violin 2
Viola
Violoncello
♩ = 90
Shouts:
1509
"Spitfire Irene?"
Erin
♩ = 60
What are you do - ing here?
f
mf
Illona returns
Ilona
Let's get you warm. Let me dry you.
This is the
mf
mp
♩ = 90
♩ = 60
Violin 1
p
mp
Violin 2
p
mp
Viola
p
mp
Violoncello
p
mp

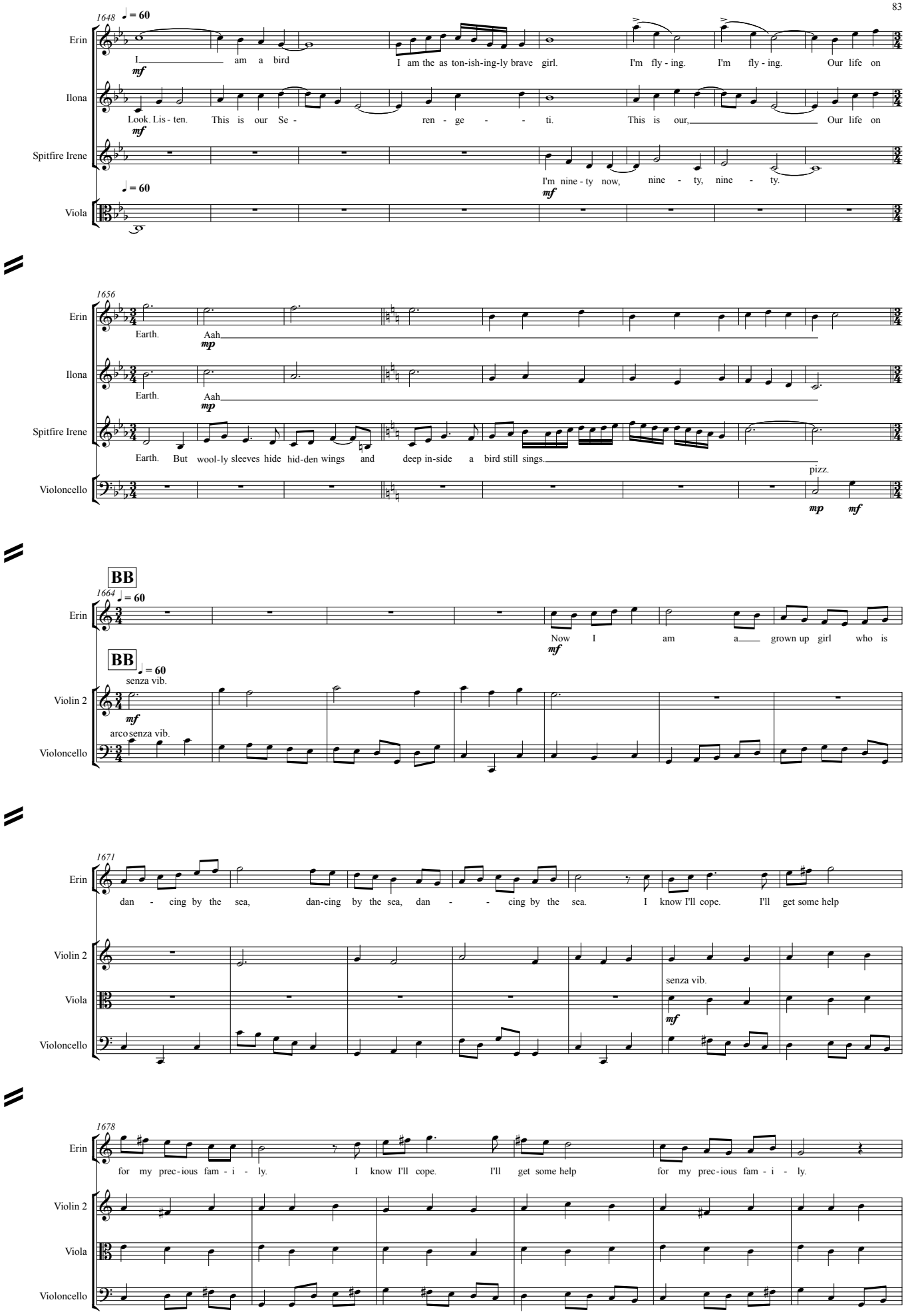

1517
Ilona
Flam - bor-ough front, The best reef in Eng - land, The rain fo - rest of the sea. Div - ing is like
Violin 1
Violin 2
Viola
Violoncello
1527
Ilona
bird watch - ing, but un - der the sea: Star fish, jel - ly - fish, but - ter - fish, sea urch - ins,
f
Violin 1
Violin 2
Viola
Violoncello
1535
Ilona
a - ne - mo - nes, May - be a por - poise.
p
mp
Spitfire Irene
It's my as- ton-ish-ing-ly brave girl. You look cold. You need to get
mf
mp
Violin 1
Violin 2
Viola
Violoncello
pp
ppp
1544
Erin
I'm fly - ing. I'm fly - ing.
f
Spitfire Irene
warm. Get warm by mov-ing li - ke this.
mf
Violin 1
Violin 2
Viola
Violoncello
p
mf
pizz.
arco

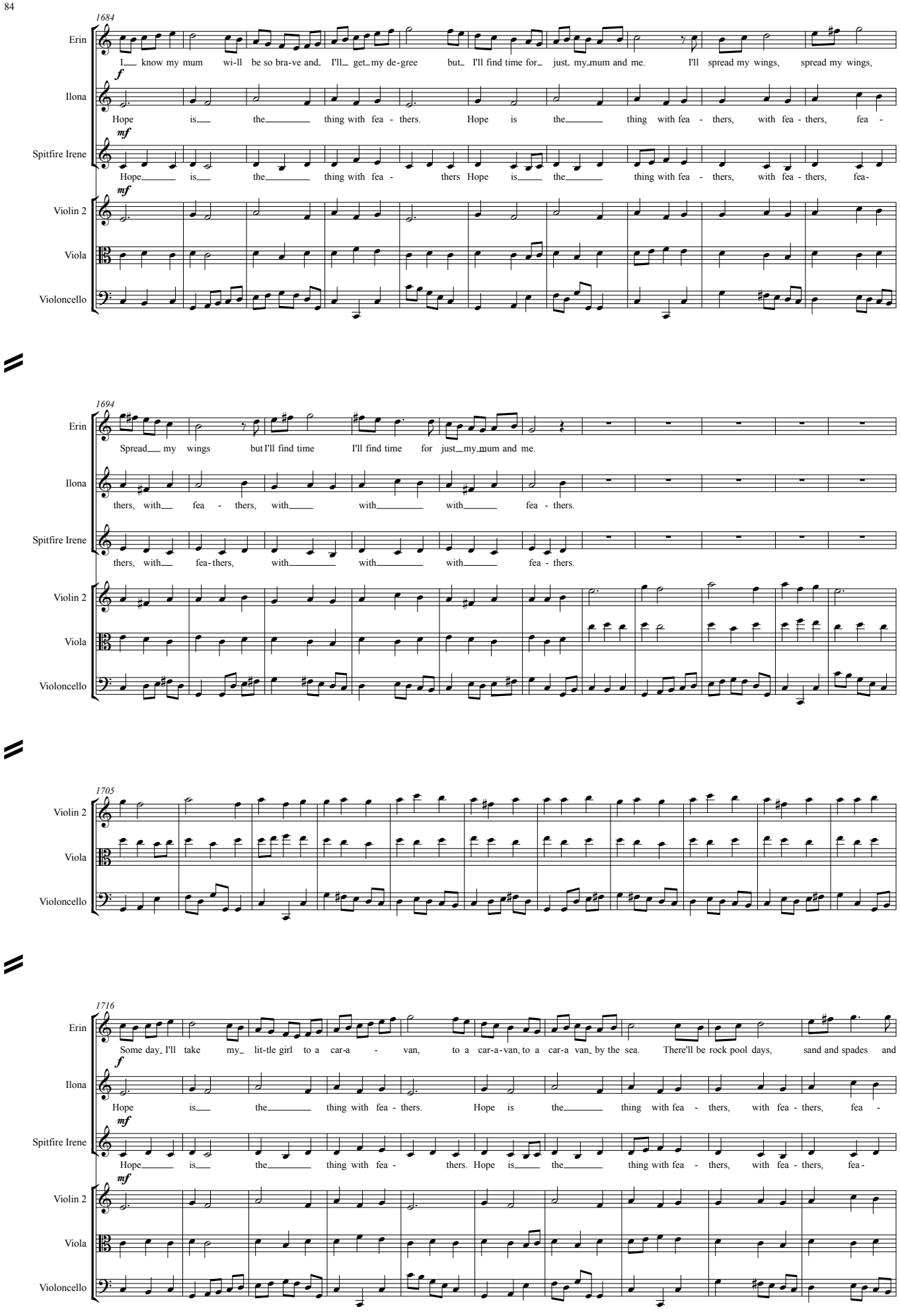

1552
All laugh!
Erin
I'm fly - ing. I'm fly - ing.
All laugh!
Ilona
I'm fly - ing. I'm fly - ing.
f
All laugh!
Spitfire Irene
I'm fly - ing. I'm fly - ing.
f
ALL SPOKEN: "Now we'll get warm by breathing."
"Deep breathing."
"In through your nose."
"Out through your mouth."
Violin 1
Violin 2
mf
Viola
Violoncello
1559
Spitfire Irene
"In through your nose."
"Out through your mouth."
Violin 1
Violin 2
Viola
Violoncello
Just the sound of three women breathing.
1568
All laugh
Erin
"I'm really flying!"
"I'm so happy."
"I must tell my mum... this is our beach. Oh my phone..."
All laugh
Ilona
"And I'm sweating!"
"Here."
All laugh
Spitfire Irene
Just the sound of three women breathing.
Violin 1
ppp
Violin 2
ppp
Viola
ppp
arco
Violoncello
ppp
1576
♩ = 100
Erin
(Holds phone up to the air)
"Hello? Hello mum, it's me Erin."
"Yes, yes, I'm fine. I'm at the beach, our beach..."
Lis - ten to the birds.
Lis - ten to the
♩ = 100
Violin 1
p
7:8
7:4
f
Violin 2
p
3
5:4
f
Viola
p
5:4
3
f
Violoncello
p

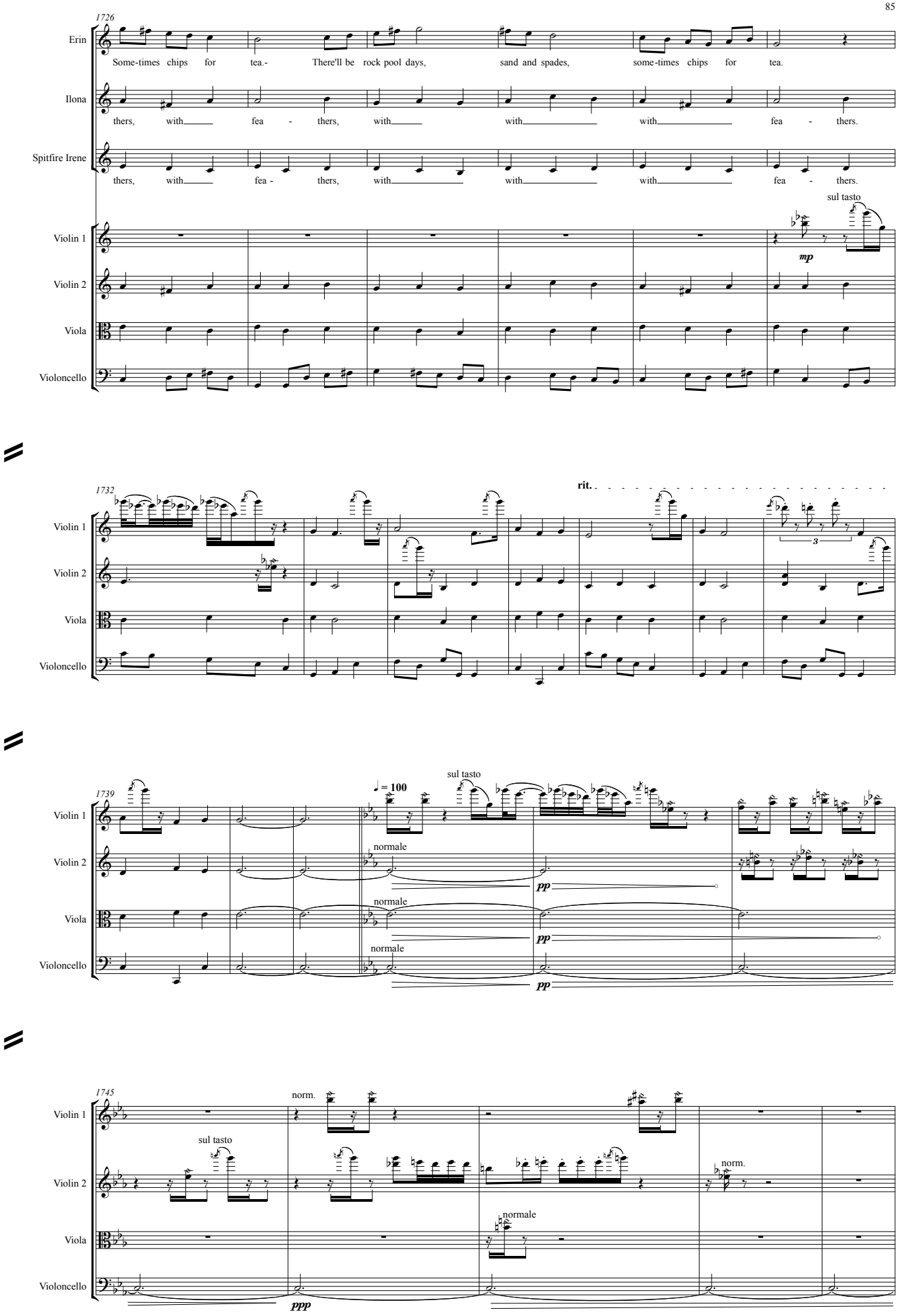

1580
Erin
birds.
Violin 1
Violin 2
Viola
Violoncello
1584
1588
pizz.
arco
1591
pizz.
1595
ppp

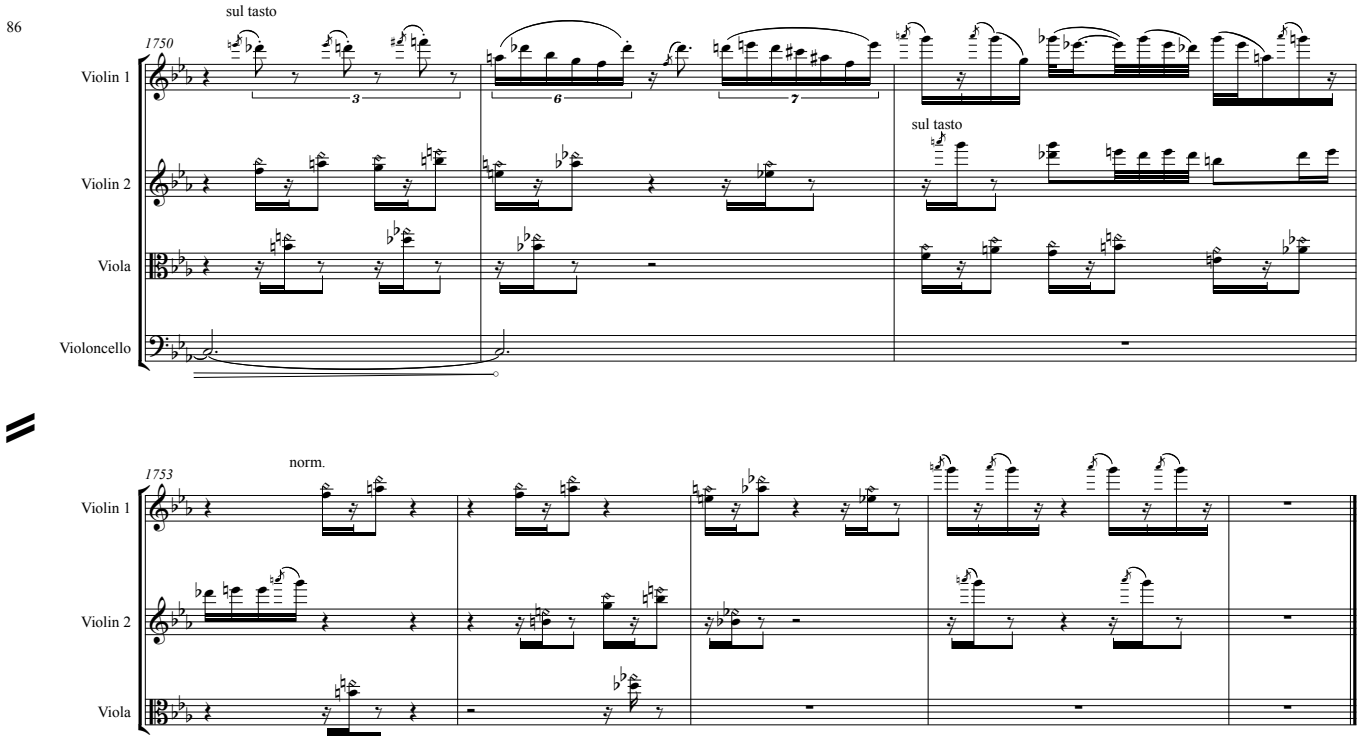

1599
Violin 1
Violin 2
Viola
Violoncello
arco
arco
arco
1605
1611
1616
pizz.
arco
1620
cresc.


1625
Violin 1
Violin 2
Viola
Violoncello
cresc.
mp
mf
f
1630
ff
1634
sul tasto
1638
norm.
1642


1648
♩ = 60
Erin
I am a bird
mf
I am the as ton-ish-ing-ly brave girl.
I'm fly - ing.
I'm fly - ing.
Our life on
Ilona
Look. Lis - ten.
This is our Se -
ren - ge - - ti.
This is our,
Our life on
mf
Spitfire Irene
I'm nine - ty now,
nine - ty, nine - ty.
mf
♩ = 60
Viola
1656
Erin
Earth.
Aah
mp
Ilona
Earth.
Aah
mp
Spitfire Irene
Earth. But wool-ly sleeves hide hid-den wings and deep in-side a bird still sings.
pizz.
Violoncello
mp
mf
BB
1664
♩ = 60
Erin
Now I am a grown up girl who is
mf
BB
♩ = 60
senza vib.
Violin 2
mf
arco senza vib.
Violoncello
1671
Erin
dan - cing by the sea,
dan-cing by the sea,
dan - - cing by the sea.
I know I'll cope.
I'll get some help
Violin 2
senza vib.
Viola
mf
Violoncello
1678
Erin
for my prec-ious fam - i - ly.
I know I'll cope.
I'll get some help
for my prec-ious fam - i - ly.
Violin 2
Viola
Violoncello


1684
Erin
I know my mum wi-ll be so bra-ve and I'll get my de-gree but I'll find time for just my mum and me. I'll spread my wings, spread my wings,
Ilona
f
Hope is the thing with fea - thers. Hope is the thing with fea - thers, with fea - thers, fea -
Spitfire Irene
mf
Hope is the thing with fea - thers Hope is the thing with fea - thers, with fea - thers, fea-
Violin 2
mf
Viola
Violoncello
1694
Erin
Spread my wings but I'll find time I'll find time for just my mum and me.
Ilona
thers, with fea - thers, with with with fea - thers.
Spitfire Irene
thers, with fea-thers, with with with fea - thers.
Violin 2
Viola
Violoncello
1705
Violin 2
Viola
Violoncello
1716
Erin
Some day I'll take my lit-tle girl to a car-a - van, to a car-a-van, to a car-a van by the sea. There'll be rock pool days, sand and spades and
Ilona
f
Hope is the thing with fea - thers. Hope is the thing with fea - thers, with fea - thers, fea -
Spitfire Irene
mf
Hope is the thing with fea - thers. Hope is the thing with fea - thers, with fea - thers, fea-
Violin 2
mf
Viola
Violoncello


1726
Erin
Some-times chips for tea.- There'll be rock pool days, sand and spades, some-times chips for tea.
Ilona
thers, with fea - thers, with with with fea - thers.
Spitfire Irene
thers, with fea - thers, with with with fea - thers.
sul tasto
Violin 1
Violin 2
Viola
Violoncello
mp
1732
rit.
3
1739
♩ = 100
sul tasto
normale
pp
1745
norm.
sul tasto
ppp


sul tasto
1750
Violin 1
Violin 2
Viola
Violoncello
3
6
7
sul tasto

norm.
1753
Violin 1
Violin 2
Viola


Music and Story
by
Stephen Kilpatrick
Libretto
by
Mike Sizemore
Art
by
David Kennedy
The Night Bride
for soprano, cimbalom and tape

The Night Bride was premiered by Anikó Toth and Tim Williams on 2nd June 2012 at Alte Schmiede, Vienna, Austria.

Duration: 15 minutes

The Night Bride

Libretto by Mike Sizemore

NARRATOR

Hol volt, hol nem volt?

Volt egyszer egy lány. Annának hívták, Annának.

Anna, hová mész? Anna, ki ez az ember,
Ő, aki ellopott?

Ez a pokoli Lovas.

Miért vitt el? És pont ma, a mai napon, amiről álmodtál!

Anna, figyelj, nem félsz? Nem félsz?

Anna, where are you going? Anna, who is this man?
This rider who stole you.

In a clearing, fallen far behind,
Your family, your bridegroom, your husband-to-be

Watching in horror as you were snatched by this stranger.

Anna, why did he take you? Anna, who is this man?

And on this of all days! A day that you dreamed of!
Anna, aren't you listening? Anna, aren't you scared?

ANNA

I am not that girl

You say I was to be married
You say that man was my husband-to-be
You say this was a day I dreamed of
You said all this. You, not me.

I am not that girl

NARRATOR

Night finds the forest; still they ride on.
The last light is lost above them...
The blood red sky darkens and falls...
The rider in the darkness,
His horse is darker still,
Like one single creature, not of this earth.
And the girl, clinging to them for all she is worth.

ANNA

As the horse kicks below me
I feel joy in the pain
I feel blood tell a story
I feel all this but no shame

The forest ensnares us
The darkness hides our wild ride
He will be my fine husband
And I his night bride

NARRATOR

The clearing is ancient,
The tree older still.
Nothing grows near it,
Nor ever it will.
The tree holds a secret;
The tree holds a curse__
For all but the rider,
Whose secret is worse.

He pulls up his mount,
And drops to the ground,
Lifts his young bride down,
Then spins her around.
He'd hoped they would fight him.
He'd hoped they would dare,
But he took her so easily
'Twas as if they didn't care

And now that he has her, (sung)
He means to take her once more.
His blade hoped for blood,
His blade hoped for war.

Her back finds the rough bark,
His blood red cloak settles on the ground.

Her hand finds his rough flesh.
He throws her upon it, yet she makes no sound.

ANNA

Is this what I welcomed? Is this what I sought?
Is this how men are? Is this now my life?
I gave myself gladly so why does he fight?
Is it part of the ceremony? Am I now his wife?

My mother, her sisters, the women I knew
They told me of wedding nights golden and new
Of wonder and joy, they wept and they cried
To hell with those women, oh how they lied.

NARRATOR

The branches up above her reach far into the sky;
Perhaps from their safety her village she could spy.
Slowly, she persuades the steed down the track.
And with quiet determination is once more on his back.

From the saddle she rises, and hand over fist
Climbs that damned tree half-covered in mist.
Once high in its embrace, she hears them stir,
Voices no longer human whisper, “Sissssster...”

She closes her eyes, then opens them wide,
And hanging before her is the very first bride.

"Hello my pretty,” its tortured tongue says.
"You've come up too early, but you’re welcome to play.
He gave me the name Morning. Yes, I was his first.
He choked the life out from me, and my poor heart it did burst."

A second corpse swings by its throat and a rope,
And in its dead eyes Anna sees tears of lost hope.
"I’m Day, my pretty. So pleased that you’re here."
And she smiles at her. Twice. Cut from ear to ear.

"I thought I was the last, but I see now I was wrong,"
Says the third corpse in a raspy low guttural song.
"He said that he loved me. Said that I was the last.
"My name is now Evening, my chest a hollowed out gash."

And Anna she stumbles, Anna she does fall;

From her new family she tumbles, about to lose all.

ANNA

Three brides before me. Bound to this hellish tree.
But I am not that girl. It's not happening to me.

NARRATOR

Anna, where are you going? Don't you know you must flee?
The rider only sleeps for a while.

This tree and its fruit, have they driven you insane? (insane)
Take the devil's horse and ride like the wind.

If he wakes now, you're finished;
The rider will stir!

Anna, no, leave his sword be! Anna, why make a sound?
The rider's eyes are open!

You'll die this night. Join the horror high above.
Anna, why didn't you leave? Anna, weren't you scared?

ANNA

I am not your bride

I have your sword, my rider
Next I'll have your head
Roar like the animal you are
Too stupid to know you're dead

NARRATOR

Anna, where are you going? Anna, who have you become? (sung)
The rider who stole you is dead.

That tree and its horror falls far behind...
Ride back to your family and your husband-to-be,

Forget all this horror. You were snatched by the devil,
The rider from hell.

Anna, how did you escape him? Anna, how did he die?

The rider, you cut off his head.

And on this, your wedding day? Dream turned to nightmare.
Anna, aren't you listening? Anna, aren't you scared?

DVD
Tape sections for The Night Bride

Stereo

TAPE SECTION 1-6

Four Channel

TAPE SECTION 1-6 Left Back.Ls
TAPE SECTION 1-6 Left Front.L
TAPE SECTION 1-6 Right Back.Rs
TAPE SECTION 1-6 Right Front.R

Notes for Performance

The Night Bride is composed for cimbalom, soprano and tape. The tape sections contain electronic music, sound design, sound effects and Radiophonics.

Depending on the playback facilities of the performance facilities, the tape sequences used can be either stereo or four-channel.

The tape sections are not intended to synchronise with the live performers. During sections where the tape sections are playing at the same time as the live performers, the tape sections are providing ambience and do not impact on the live performance.

The tape part is divided into six sections that are to be triggered in sequence according to the cues marked in the score by a third “performer”.

The tape sections are referred to in the score as:

TAPE SECTION 1

TAPE SECTION 2

TAPE SECTION 3

TAPE SECTION 4

TAPE SECTION 5

TAPE SECTION 6

The Night Bride opens with TAPE SECTION 1.

The cimbalom performer has cues of either pre-recorded narrated text or sounds and timings to indicate the start points of the live sections.

Alternatively, the piece could be performed with soprano, cimbalom and live narrator.

The Night Bride
for soprano, cimbalom and tape

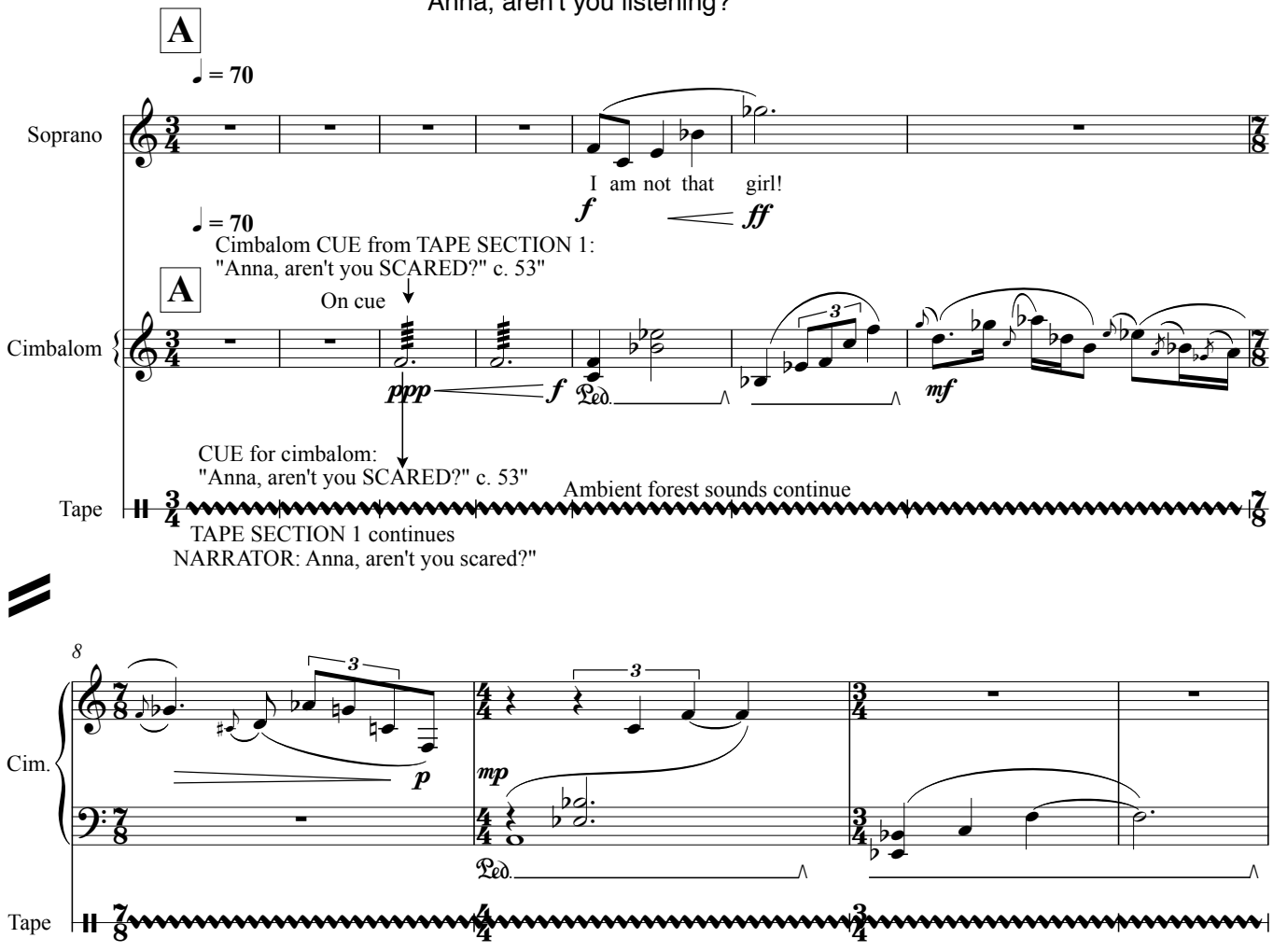
Libretto by Mike Sizemore

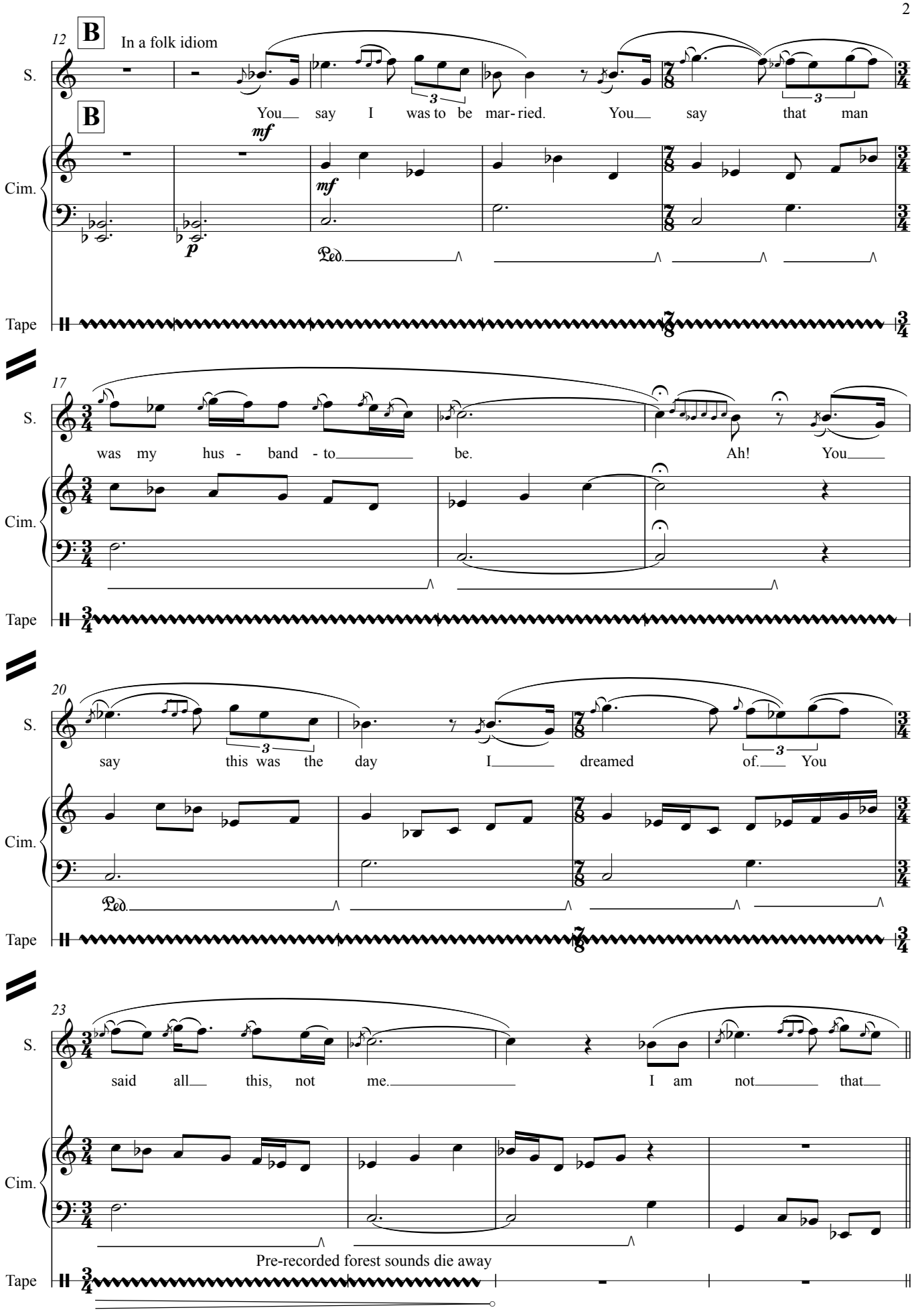
Music by Stephen Kilpatrick

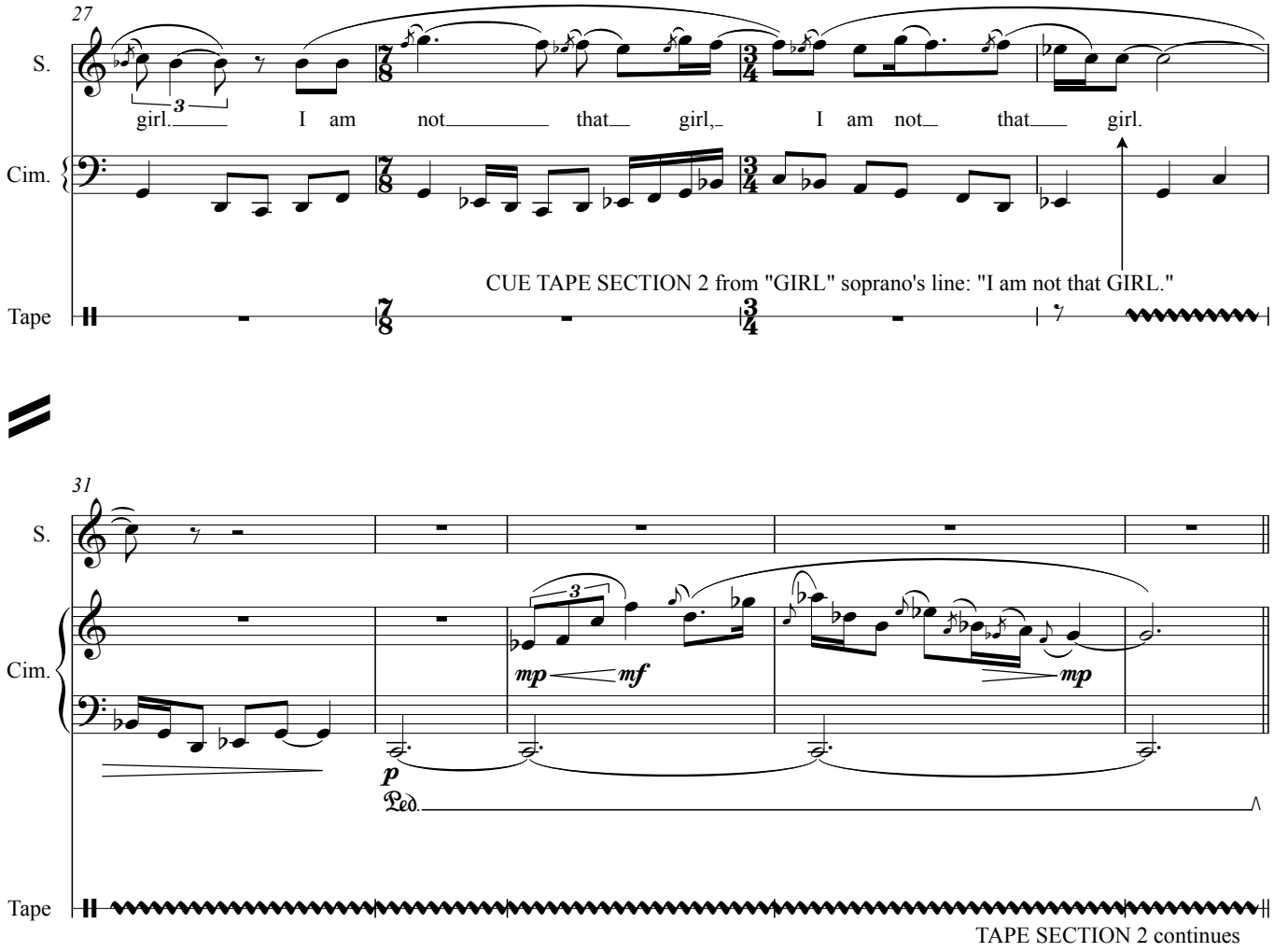
CUE TAPE PART 1
Duration: 1' 50"

NARRATOR:

Hol volt, hol nem volt?
Volt egyszer egy lány.
Annának hívták, Annának.
Anna, hová mész? Anna, ki ez az ember,
Ő, aki ellopott?
Ez a pokoli Lovas.
Miért vitt el?
És pont ma, a mai napon, amiről álmodtál!
Anna, figyelj, nem félsz? Nem félsz?
Anna, where are you going? Anna, who is this man?
This rider who stole you.
In a clearing, fallen far behind,
Your family, your bridegroom, your husband-to-be
Watching in horror as you were snatched by this stranger.
Anna, why did he take you? Anna, who is this man?
And on this of all days! A day that you dreamed of!
Anna, aren't you listening?



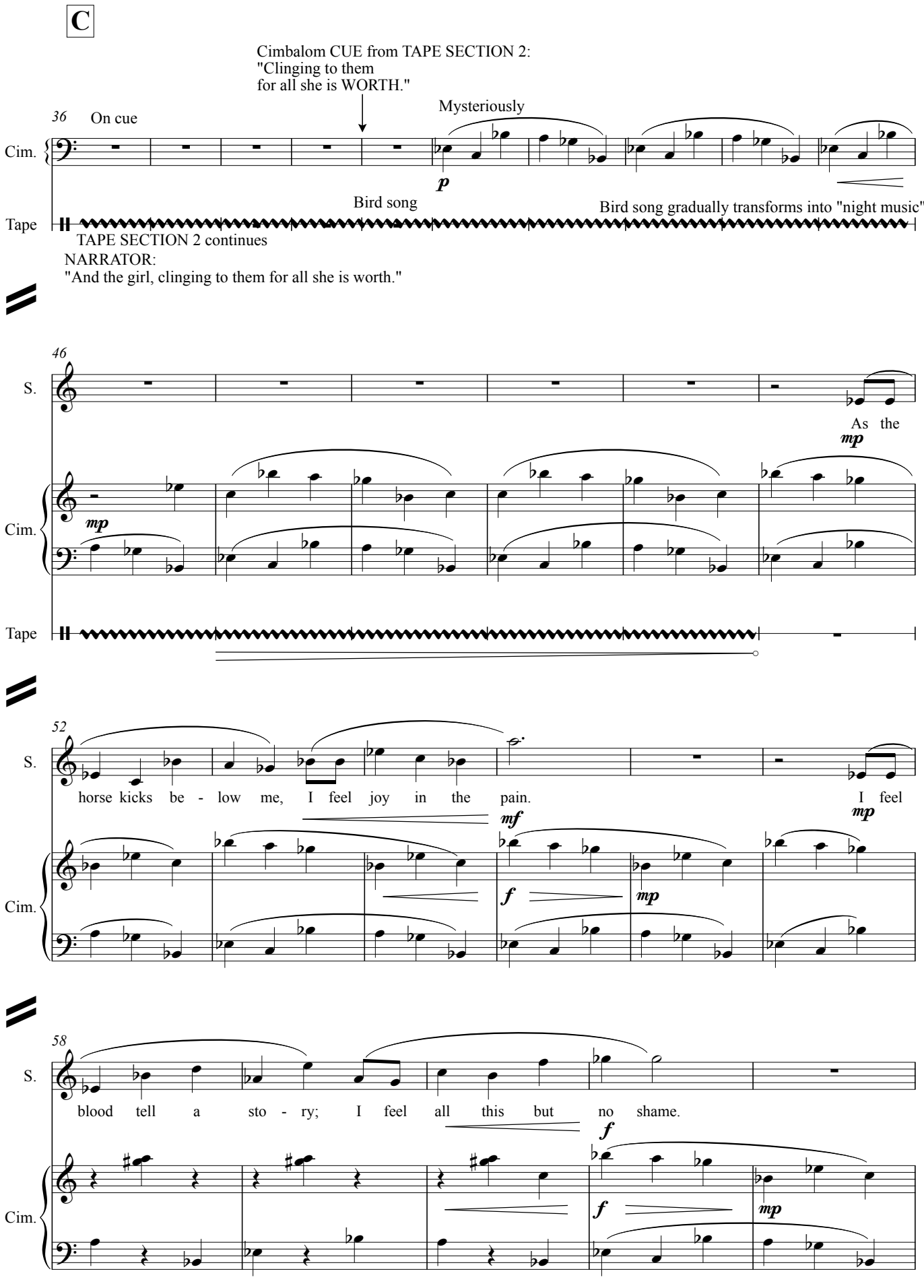

12
B
In a folk idiom
S.
You say I was to be mar- ried. You say that man
Cim.
mf
p
Ped.
Tape
17
was my hus - band - to be. Ah! You
20
say this was the day I dreamed of. You
23
said all this, not me. I am not that
Pre-recorded forest sounds die away

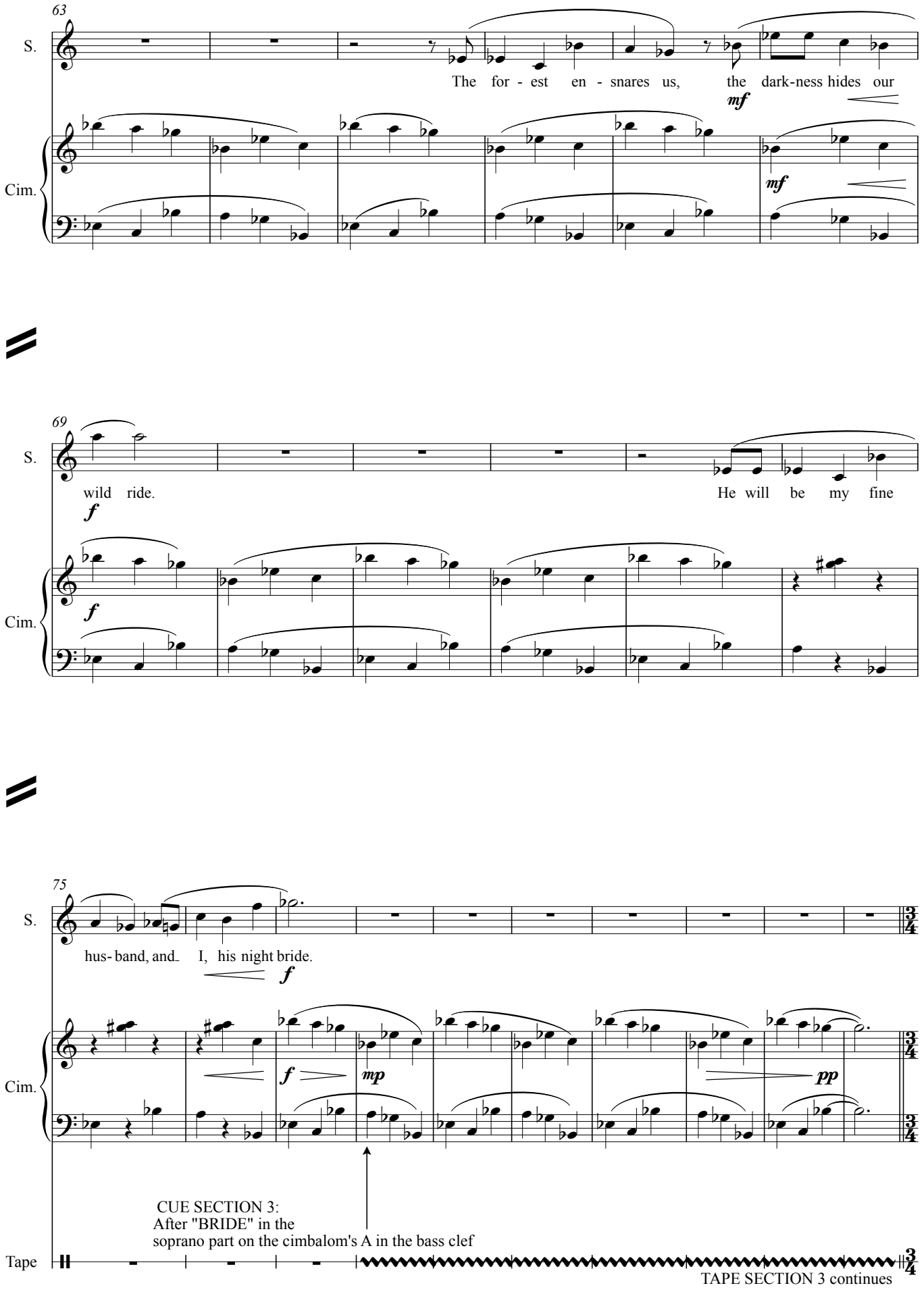


TAPE SECTION 2
Duration: 1’ 1”

NARRATOR:

Night finds the forest; still they ride on.
The last light is lost above them...
The blood red sky darkens and falls...
The rider in the darkness,
His horse is darker still,
Like one single creature, not of this earth.


C
Cimbalom CUE from TAPE SECTION 2:
"Clinging to them
for all she is WORTH."
36
On cue
Mysteriously
Cim.
p
Tape
Bird song
Bird song gradually transforms into "night music"
TAPE SECTION 2 continues
NARRATOR:
"And the girl, clinging to them for all she is worth."
46
S.
As the
mp
Cim.
mp
Tape
52
S.
horse kicks be - low me, I feel joy in the pain.
I feel
mf
mp
Cim.
f
mp
58
S.
blood tell a sto - ry; I feel all this but no shame.
f
Cim.
f
mp


63
S.
The for - est en - snares us, the dark-ness hides our
mf
Cim.
mf
69
S.
wild ride.
He will be my fine
f
Cim.
f
75
S.
hus- band, and I, his night bride.
f
Cim.
f
mp
pp
CUE SECTION 3:
After "BRIDE" in the
soprano part on the cimbalom's A in the bass clef
Tape
TAPE SECTION 3 continues

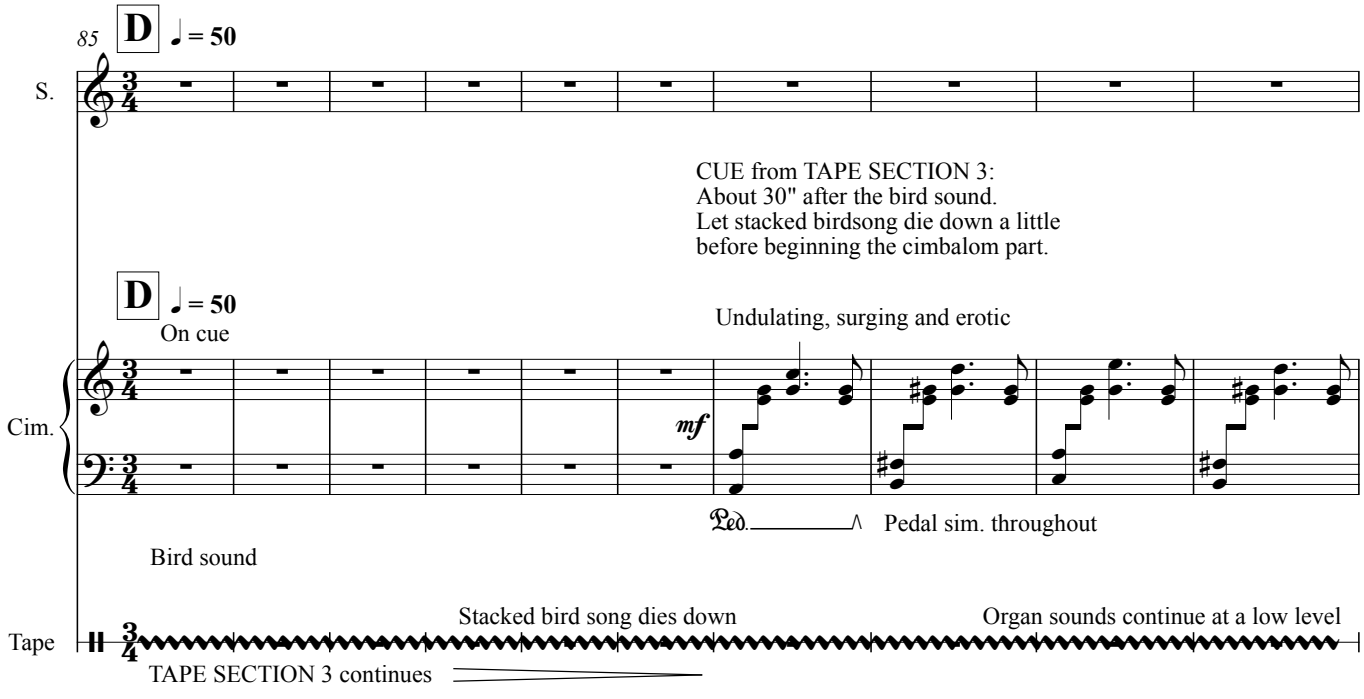
TAPE SECTION 3
Duration: 5’ 33”
NARRATOR**:**

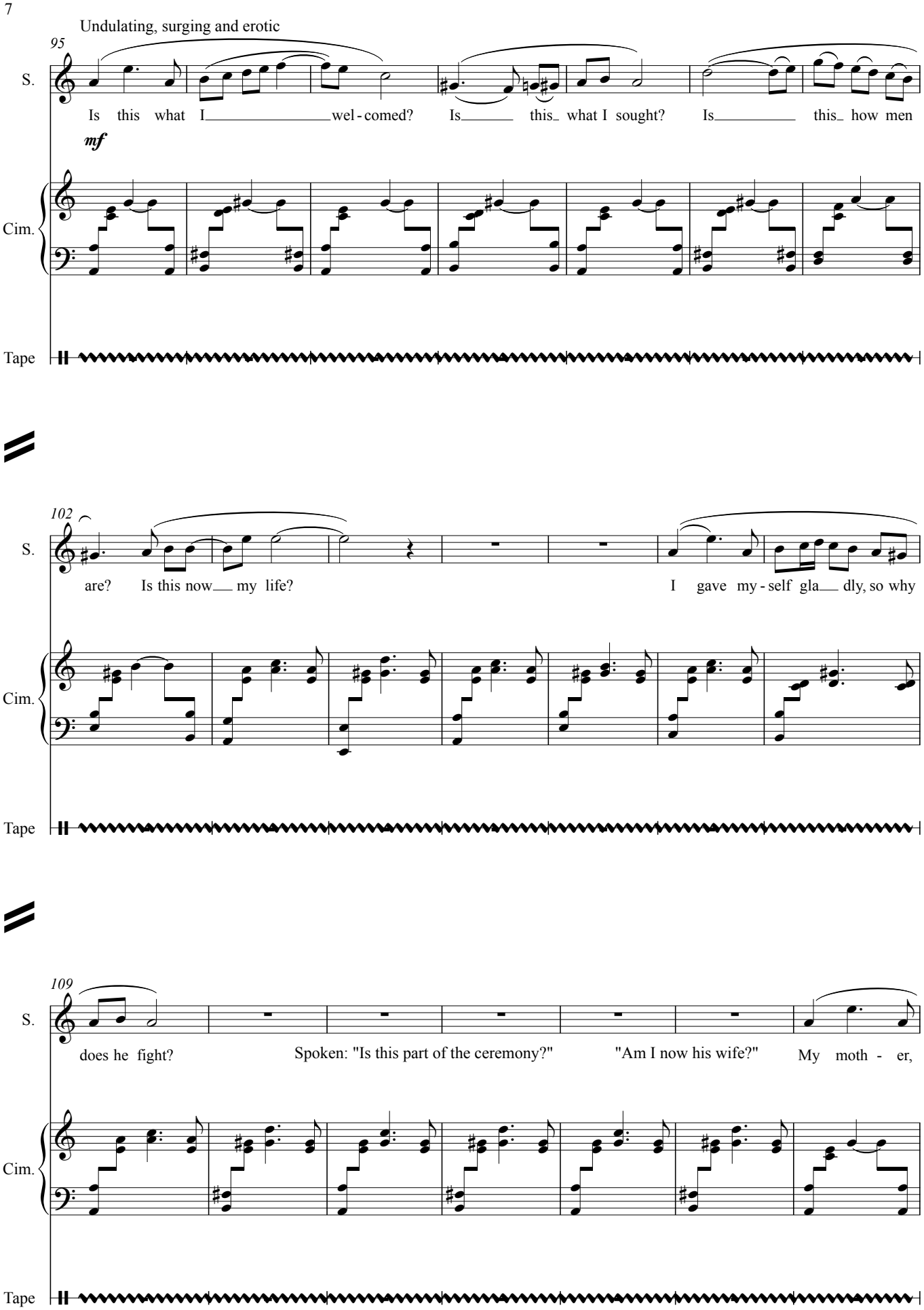
The clearing is ancient,
The tree older still.
Nothing grows near it,
Nor ever it will.
The tree holds a secret;
The tree holds a curse
For all but the rider,
Whose secret is worse.

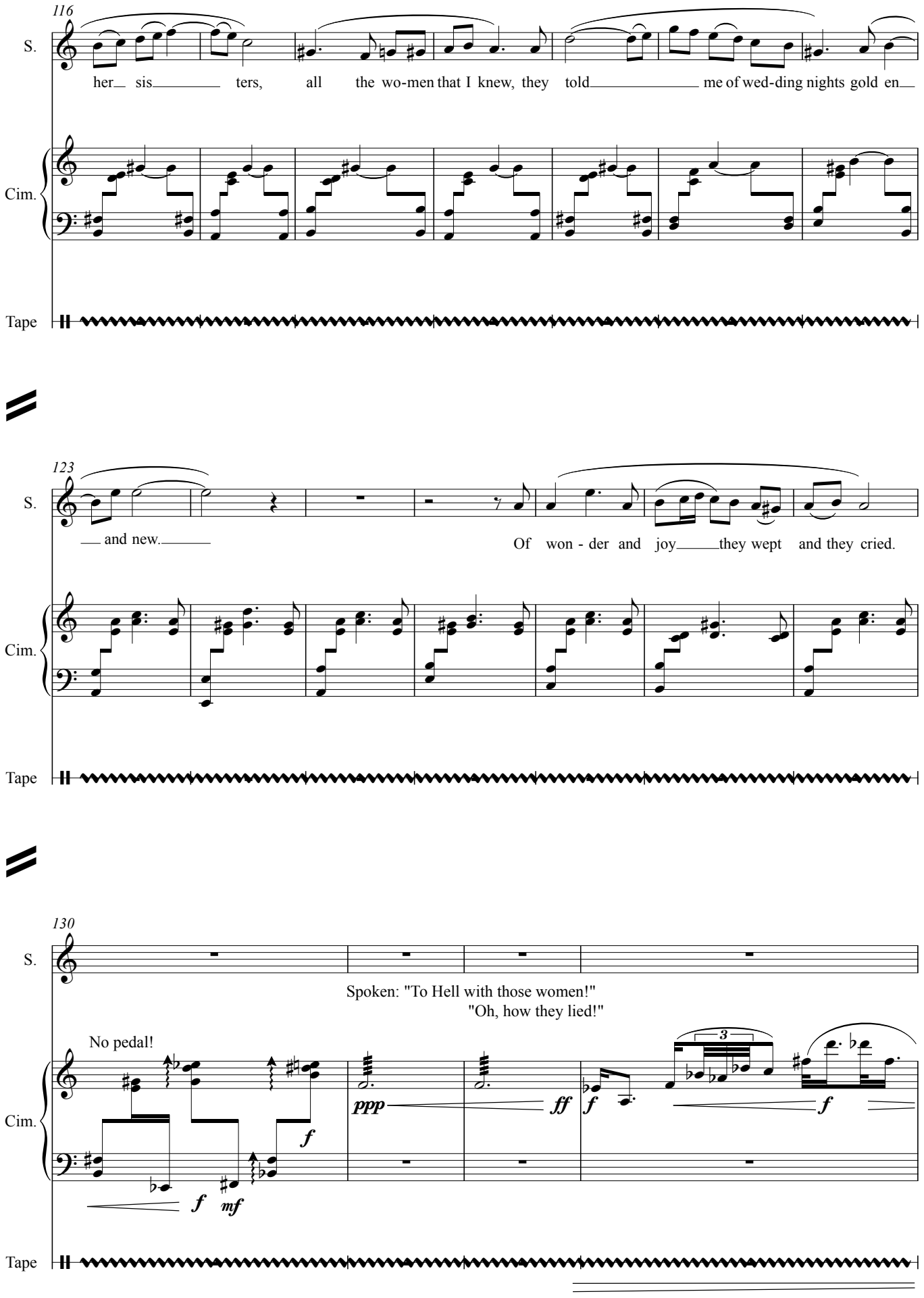
He pulls up his mount,
And drops to the ground,
Lifts his young bride down,
Then spins her around.
He'd hoped they would fight him.
He'd hoped they would dare,
But he took her so easily
'Twas as if they didn't care.

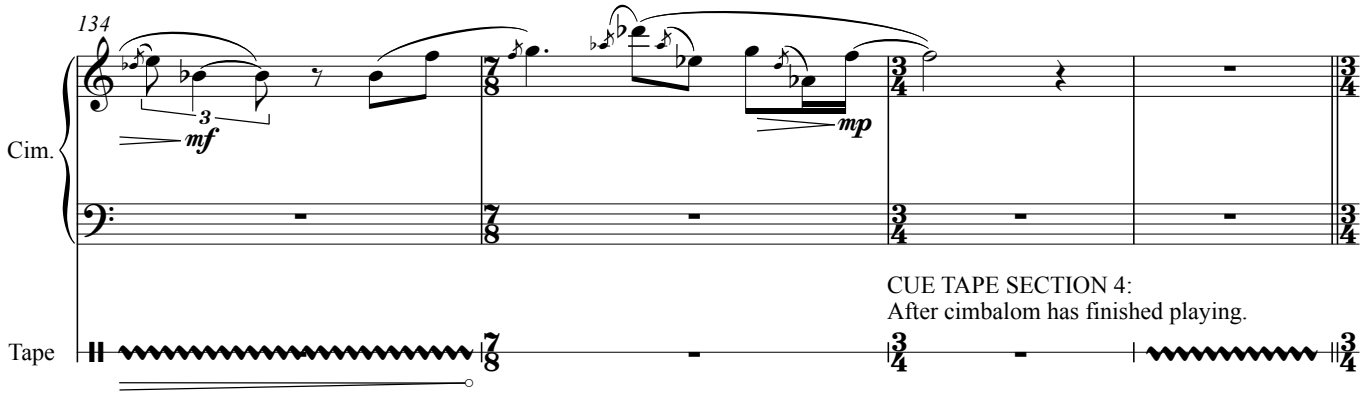
And now that he has her,
He means to take her once more.
His blade hoped for blood,
His blade hoped for war.

Her back finds the rough bark,
His blood red cloak settles on the ground.
Her hand finds his rough flesh.
He throws her upon it, yet she makes no sound.




Undulating, surging and erotic
95
S.
Is this what I wel - comed? Is this what I sought? Is this how men
mf
Cim.
Tape
102
S.
are? Is this now my life? I gave my - self gla dly, so why
Cim.
Tape
109
S.
does he fight? Spoken: "Is this part of the ceremony?" "Am I now his wife?" My moth - er,
Cim.
Tape


116
S.
her sis ters, all the wo-men that I knew, they told me of wed-ding nights gold en
Cim.
Tape
123
S.
and new.
Of won - der and joy they wept and they cried.
Cim.
Tape
130
S.
Spoken: "To Hell with those women!"
"Oh, how they lied!"
No pedal!
Cim.
Tape



TAPE SECTION 4

Duration: 2’ 30”

NARRATOR**:**
The branches up above her reach far into the sky;
Perhaps from their safety her village she could spy.
Slowly, she persuades the steed down the track.
And with quiet determination is once more on his back.

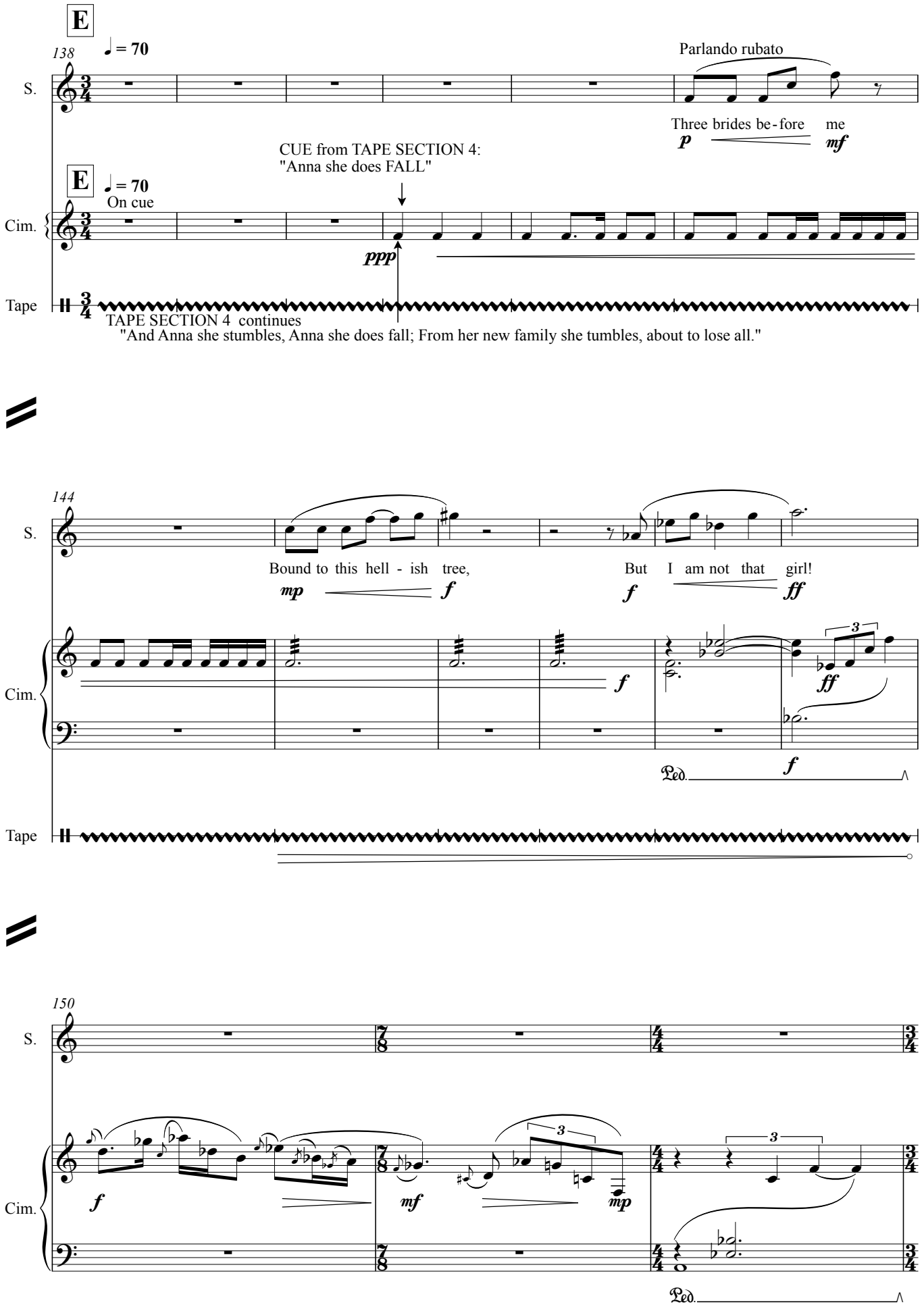
From the saddle she rises, and hand over fist
Climbs that damned tree half-covered in mist.
Once high in its embrace, she hears them stir,
Voices no longer human whisper, “Sisssssster...”

She closes her eyes, then opens them wide,
And hanging before her is the very first bride.

"Hello, my pretty," its tortured tongue says.
"You've come up too early, but you’re welcome to play.
He gave me the name Morning. Yes, I was his first.
He choked the life out from me, and my poor heart it did burst."

A second corpse swings by its throat and a rope,
And in its dead eyes Anna sees tears of lost hope.
"I’m Day, my pretty. So pleased that you’re here."
And she smiles at her. Twice. Cut from ear to ear.

"I thought I was the last, but I see now I was wrong,"
Says the third corpse in a raspy low guttural song.
"He said that he loved me. Said that I was the last.
My name is now Evening, my chest a hollowed out gash."


E
138
♩ = 70
S.
Parlando rubato
Three brides be - fore me
p
mf
CUE from TAPE SECTION 4:
"Anna she does FALL"
E
♩ = 70
On cue
Cim.
ppp
Tape
TAPE SECTION 4 continues
"And Anna she stumbles, Anna she does fall; From her new family she tumbles, about to lose all."
144
S.
Bound to this hell - ish tree,
But I am not that girl!
mp
f
f
ff
Cim.
f
ff
Ped.
f
Tape
150
S.
Cim.
f
mf
mp
Ped.

TAPE SECTION 5

Duration: 0’ 31”

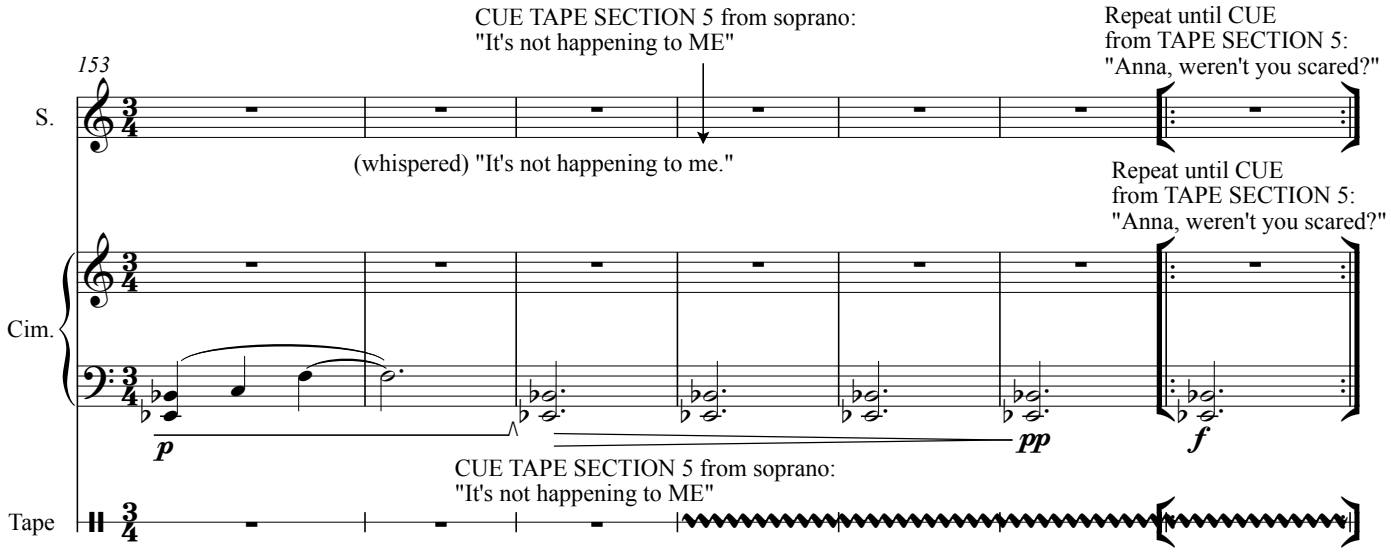
NARRATOR**:**
Anna, where are you going? Don’t you know you must flee?
The rider only sleeps for a while.

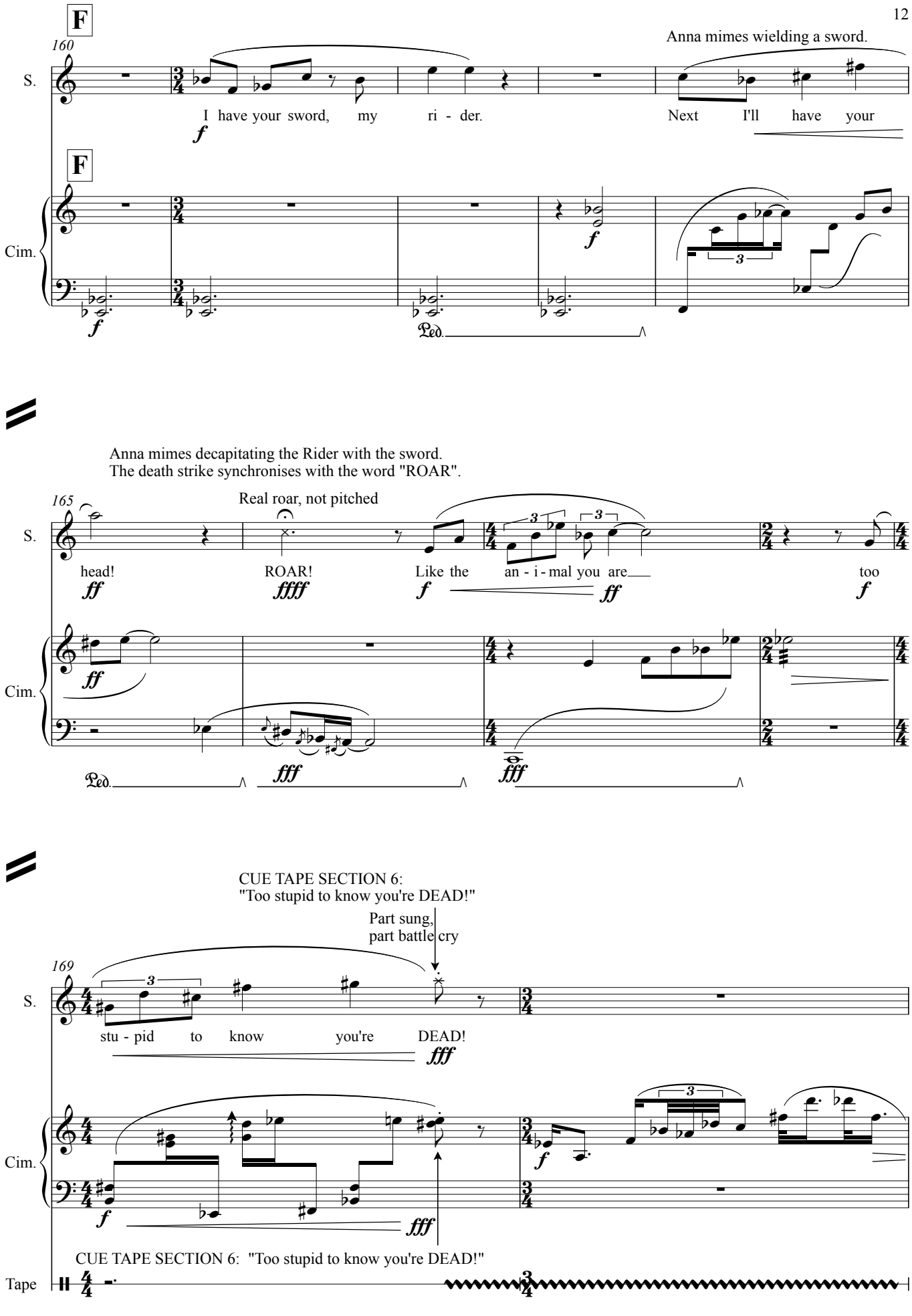
This tree and its fruit, have they driven you insane?
Take the devil’s horse and ride like the wind.

If he wakes now, you’re finished;
The rider will stir!

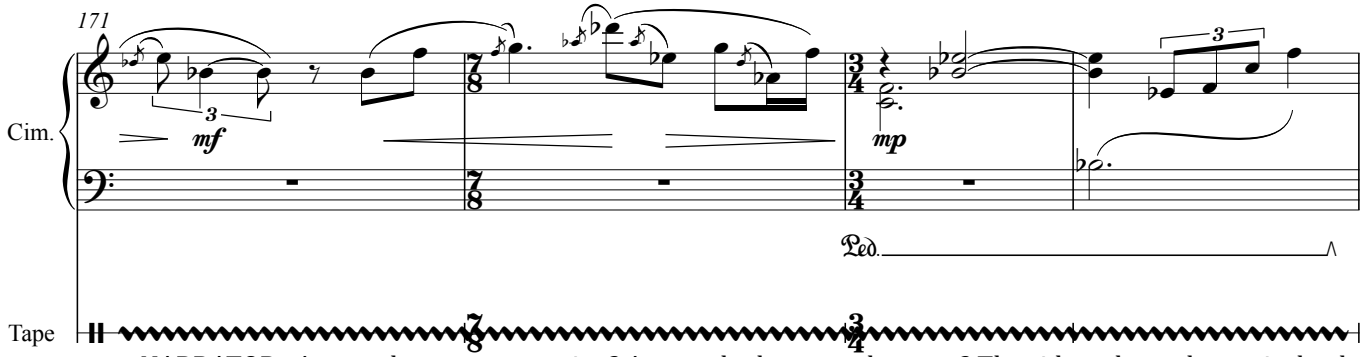
Anna, no, leave his sword be! Anna, why make a sound?
The rider’s eyes are open!

You’ll die this night. Join the horror high above.
Anna, why didn’t you leave? Anna, weren’t you scared?

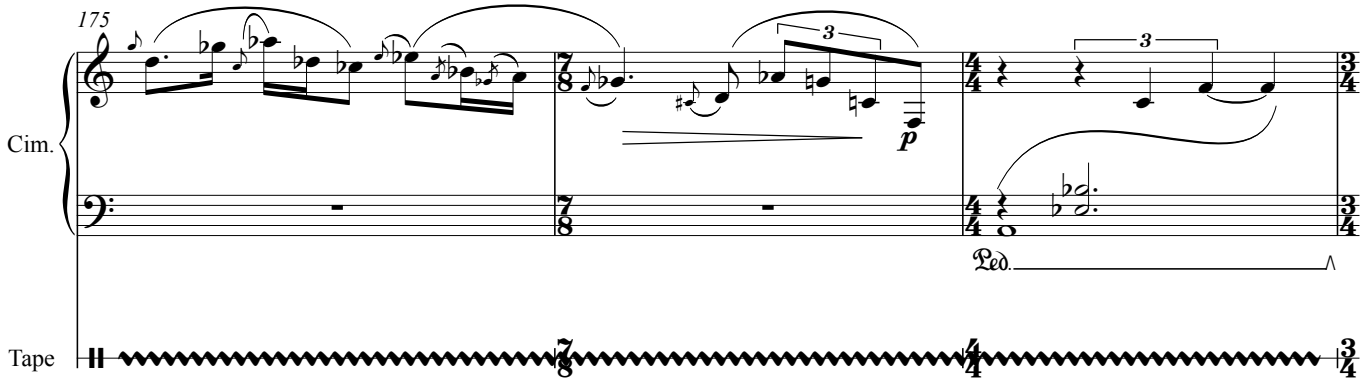



F
160
Anna mimes wielding a sword.
S.
I have your sword, my ri - der.
Next I'll have your
F
Cim.
Ped.
Anna mimes decapitating the Rider with the sword.
The death strike synchronises with the word "ROAR".
165
Real roar, not pitched
S.
head!
ROAR!
Like the an - i - mal you are
too
Cim.
Ped.
CUE TAPE SECTION 6:
"Too stupid to know you're DEAD!"
Part sung,
part battle cry
169
S.
stu - pid to know you're DEAD!
Cim.
CUE TAPE SECTION 6: "Too stupid to know you're DEAD!"
Tape

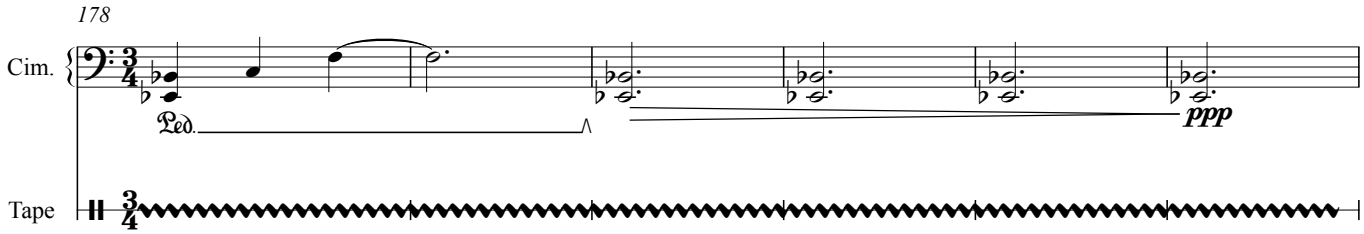
Cimbalom is not intended to synchronise with any of the tape text



NARRATOR: Anna, where are you going? Anna, who have you become? The rider who stole you is dead. That tree and its horror falls far behind...Ride back to your family and your husband-to-be,



Forget all this horror. You were snatched by the devil, The rider from hell.



The rider, you cut off his head. And on this, your wedding day? Dream turned to nightmare.

Anna, aren't you listening? Anna, aren't you scared?